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WHOLE NO. 1968



ROSA RAISA

At right, as Valentine in "Les Huguenots," with the Chicago Opera Association, a role which won unanimous and enthusiastic praise from both press and public

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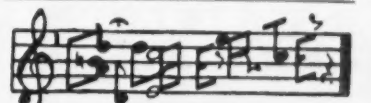
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WASHINGTON'S GREAT NATIONAL SONG DAY

**Celebration at Capital a Rousing Success—Organized
by Women—De Cisneros, Oscar Seagle and
Carrie Jacobs-Bond Assist**

The first National Community Song Day was celebrated at Washington last Sunday afternoon, December 9, before a huge audience at the large auditorium of the Central High School. Thousands of persons anxious to attend the patriotic song carnival had to be turned away.

The National Council of Women stood sponsor for the idea of the national celebration in song, and instituted a general movement throughout the country for the singing of patriotic songs in all community centres at the same hour—four o'clock—as the event in Washington. It was estimated that 50,000,000 people in the United States might be singing at one time and throbbing simultaneously to the same patriotic impulse.

The Washington concert was organized and arranged by a committee consisting of prominent women from all over the country, including Mrs. William D. Steele, Mrs. John Hays Hammond, Mrs. D. A. Campbell, Mrs. George Francis Kerr, etc. Through their efforts a remarkably interesting and effective program was presented.

Secretary of War Baker made a stirring address in greeting. He said in part:

"The soul of the nation has awakened and we no longer strive for our little individual ends. A sense of self-forgetfulness is upon us. In every ship that leaves our shores for France, laden with our wonderful new army, one seems to see the soul of the nation arising.

"The songs we sing are not hymns of hate but songs of our development and of our ideals. And with the spirit of those songs we will fight our way to victory.

"Two kinds of songs have come out of this war, songs of hate as sung by our enemy, and songs such as we are singing today in which there is no hate, envy or love of conquest, but only an expression of love, charity and helpfulness." Secretary Baker felt, he added, as some one has put it, that if he could but write the ballads of his country, he cared not who wrote its laws. Applying his music ideals to the national emergency before us, he urged a subordination of the individual to the whole, a co-operation in endeavor that he illustrated by that unity in a chorus which is necessary to perfect its complete harmony.

Mrs. D. A. Campbell opened the song carnival and Mrs. A. M. Blair, of the Rubinstein Club, led the singing of "The Star Spangled Banner." The Rev. Anna Howard Shaw led "America," saying as she picked up the baton: "We are ready to do everything we can do and to undertake everything we cannot do when our country asks it, and so I lead for you our national hymn although I do not know one note from another." Eleonora de Cisneros, garbed picturesquely and patriotically to represent America, sang with thrilling fervor and superb vocal outpouring the English "Rule Britannia" and the French "Marseillaise," while the audience stood, cheered itself hoarse and gave the popular artist a tumultuous ovation. She also led the audience in "The Battle Hymn of the Republic." Mrs. Steele directed them in "Old Folks at Home."

Oscar Seagle sang "Ten Thousand Times Ten Thousand," a hymn written for the occasion by Carrie Jacobs-Bond. The composer presided at the piano. It is a work which in text and music breathes a full and fine patriotism and a lofty musical purpose. Nothing more uplifting and inspiring has come from Mrs. Bond's sympathetic pen. The audience received the new hymn with every mark of the wildest enthusiasm and the composer was given true ovation.

Edna Marione delivered a poem, "The Dawn," a march song, "The Spirit of Victory," by Hamlin E. Cogswell, was sung by Arthur Gorbach. Other solos were contributed by Earl Carbaugh and Newton Hammer, the latter in a song with words by General Pershing, "Lafayette, We're Here."

A group of our boys in khaki gave an inspiring example of how soldiers at the camps are taught to sing. Albert N. Hoxie, head of music at the Philadelphia Navy Yard, instructed the audience how to perform Mrs. Bond's "A Perfect Day," and also led them through a "round." Kenneth Clark (song director at Camp Meade) and his vocal cohorts did some numbers with much liveliness. Percy Foster conducted hymns. Otto Torney Simon, distinguished choral authority, directed songs in the spirit of Christmas given around an illumined "Tree of Light." He

is a masterful musician and his beat encouraged his singers to an unusually finished and moving performance.

The stage was decorated as a background with one huge American flag, a most effective touch. To the community music department of the National Council of Women the country owes a large debt of gratitude, for the celebration was an unequivocal and mighty success.

The printed program bore on its cover a cartoon drawn by Enrico Caruso especially for the event at the request of the *MUSICAL COURIER*, and inscribed: "To First National Community Song Day, America and Her Allies.—Enrico Caruso."

New York Orchestras at the Camps

Following the example of the New York Philharmonic Orchestra at Camp Dix, the orchestra of the New York

AMERICANS SHOULD SUPPORT NATIONAL BUREAU OF MUSIC

**Attempt of Irresponsible Individuals to Sidetrack the
Bureau—Its Valuable Work Appreciated in
High Quarters**

Before all things its correct title (too long for proper captioning) is the National Bureau for the Advancement of Music.

In an interview with Alice S. Borchard, secretary of the National Bureau for the Advancement of Music (which is functioning under the auspices of the National Manufacturers Association and the National Dealers Association of the piano industries) upon the question of the work that is now being done in New York to teach the alien population to speak the English language, and to attract these aliens to the schoolhouses for the purpose of instruction, Miss Borchard said:

"The City of New York with its great alien population is a fertile field for the cultivation of the foreign language singing society. The Swedes, to take one instance, have developed four large male choruses and several smaller ones. The two main choruses of the Bohemians have appeared at various music events in the metropolis for the last fifteen years or more. Even the Lithuanians, Armenians and Ruthenians boast of trained singing societies.

"Influential people in New York have realized that these groups could exert a potent force in the Americanization of their respective nationalities and have set on foot an attractive plan for so using them. The races are to be brought together through music. The International Music Festival Chorus is the name of the organization which is fostering this coming together of those who have adopted America as their home and country and who should be helped to absorb the spirit of America.

"At the first meeting of the organization, held in the largest high school auditorium in the city a few days ago, Italian, Jewish and Russian choral unions took part in the program, singing first the songs of their native lands and of classic composers, then joining together in rendering American selections.

"No attempt is to be made to influence the policy of any chorus. On the contrary, the idea is to have them develop in their own way and under their own leaders, and then to bring them, with their leaders, into the general festival chorus. Meetings will be held once a month or oftener, mostly in the public school buildings.

"The plan of the International Music Festival Chorus is eminently practical, facing the facts of the natural sympathies of foreign-born groups, and seeking to utilize rather than repress these feelings. As one of the leading spirits in the organization puts it:

"The finished fabric of Americanism has to have a warp and woof. We are therefore picking up the broken threads of emotional expression of the foreign-born citizen and through this woof are weaving a warp of the musical creations of our own composers. Thus we hope to make a truly American fabric.

"After the war we can hold a great music festival and until then we can prepare all of our population to learn as much as possible about American songs."

In this interview Miss Borchard is touching upon one of the most important movements in the advancement of education in this country. There has been much said about the committee appointed by the Mayor of the City of New York for the purpose of putting into operation and of furthering this movement for the education of the alien. The Fifth Avenue Association has appointed a committee in conjunction with the committee appointed by the Merchants' Association, to assist the Mayor's committee in this laudable endeavor.

At one of the meetings of the committee appointed by the Fifth Avenue Association, the question of attracting the aliens to the schoolhouses at night was brought up, and one of the members argued that music would be of great value in this direction. Gage Tarbell, the chairman of the committee, gave some information on this subject, relating an interview with an Italian, who said that it was almost impossible to induce the Italians to attend the night schools because they offered a dreary array of halls and doors, with no one to welcome the visitor. Mr. Tarbell thought one of the most attractive inducements would be music, to act as a rest, both mentally and physically, for the adults who were employed during the day, and who could visit the schools and bring the children with them to take

(Continued on page 12.)



© Moffett, Chicago.

FLORENCE EASTON

First came into prominence with her extraordinarily fine presentation of "Madame Butterfly" in the Savage production; sang later in the leading opera houses of Europe and in the British Isles; returning to America, sang with the Chicago Opera Association, winning the same success which had been hers whenever she appeared. Last Friday evening, December 7, she made her debut as a member of the Metropolitan Opera Company, singing Santuzza in "Cavalleria Rusticana," and again proving to the delight of a great audience and the satisfaction of the critics how unusual a talent she possesses as singer and actress. (See Metropolitan Opera story, page 8.)

Symphony Society, Walter Damrosch, conductor, will visit Camp Upton, Yaphank, on Friday evening, December 14, and give a concert for the men in training there. The Philharmonic Orchestra will also give a concert at the same camp on the evening of December 27.

No Opera in Atlanta This Year

The Atlanta Musical Association, which has been the sponsor for the annual spring appearance of the Metropolitan Opera in that city, last week adopted resolutions that opera in war time is not a necessity and should not be encouraged in Atlanta unless conditions change before spring. In some years the receipts for the Atlanta opera week have run as high as \$100,000, and it attracted visitors from all over the South.

Prison for Unscrupulous Charity Solicitor

Last week Judge Malone (in the Court of General Sessions, New York) sentenced Eugene Jess to a term of imprisonment at Sing Sing, following his conviction for soliciting subscriptions for a "fake" concert at the Manhattan Opera House.

THE "CRITICISM" ABUSE

By a Patient Sufferer

This "shout of protest" against certain musical criticism, written by "A Patient Sufferer," is printed by the MUSICAL COURIER because of its inherent interest and because it represents the views of a certain number of persons who are interested in promoting musical enterprises of one sort or another. But the MUSICAL COURIER must not be understood as associating itself with the opinions of the complaining author, though all those familiar with conditions today will find several things in the article to call forth a nod of agreement. In fact, similar complaints reach us with considerable frequency and from many different sources.—Editor's Note.

THE arrival in our midst of the professional critic is shrouded in the mists of time; but in searching for the origin of this genius of super-intellectual, one finds that a critic, or whatever was his designation in the earlier days, was a man whose knowledge of a certain branch of art exceeded that of his fellow men, who knew no prejudices, who fought a continuous battle for pure artistry, who abhorred destructive comment as much as he detested destructive tendencies that threatened to undermine real art and who, therefore, constituted himself not a pedantic teacher, not a thunder and lightning throwing Jupiter like the average critic of today, but a first aid to the struggling artist of his time. But while the painter, the sculptor, the poet still enjoy the privilege of learning new truths from the criticisms of their works, the theatrical world presents a truly lamentable aspect in this respect and the time has come when those directly responsible for the public's amusements should take a stand against the American branch of "critical" reviewing of the performers and performances.

The following letter in the Evening Sun of New York fairly summarizes the plaint against the modern critic, and although it speaks of the drama only, it describes a state of affairs that is equally true of the music branch of the theatre and is therefore of more than passing interest to all who devote time and energy to satisfying the ever growing demand for good musical entertainment on the part of the American public:

As one of the army of average citizens whose patronage supports theatres, magazines and newspapers I enter an indignant protest against the patronizing attitude of some of the writers of reviews about things artistic. Many, many times I have found that plays which appeal to the public and that the public enjoy are assailed by these reviewers as "illiterate," "cheap," "tawdry," "low-brow." Plays they have praised I have often found to be badly written, morbid, freakish, often positively indecent. It seems as though they were trying to establish a monopoly of brains—to set up an intellectual dictatorship; and dictatorships have no place in a republic. It has been my experience that the plays the people like are the clean, wholesome, normal kind. I have seen such plays with crowded houses, the audiences composed of well dressed ladies and gentlemen as well as people who obviously were not of the well-to-do class. The plays must have contained some principle of truth or right to have succeeded, and yet I have read monthly and weekly reviews of these same plays that seemed deliberate insults to the intelligence of the public.

Not one of the writers I have ever been able to learn anything about had ever done anything himself. If this is ever said about any of them, he hides behind the hen, saying, "I can't lay an egg but I can tell when it is good." God help them! I think they really know very little and write with the idea of tickling each other.

New York, November 20.

L. B. R.

The late Henry E. Abbey, who, with Maurice Grau, may be considered the father of the best grand opera in this country, was reported to have said that the critics can do no good for the opera house, but that they could do a lot of harm, and the kowtowing indulged in toward the critics at the present must still be set down to this fear of harm and not at all, as it should have been, to any respect their knowledge and their judgment may inspire in the minds of managers and artists. The public has long since lost its belief in the justness of critics' opinions, but the fetish still clings to our opera houses and concert halls.

We will all admit that no amount of critical praise will raise a mediocre artist to the heights of public adoration, nor will any wealth of abuse prove an insurmountable obstacle in the way of a real talent attaining public recognition.

Opera and Concerts Are Commercial Enterprises

Let us also be frank in admitting that conducting opera and giving concerts is as much of a commercial enterprise as, let us say, building automobiles. Do you ever see newspaper experts indulge in critical analysis of a Ford or a Cadillac? Like the automobile manufacturers, those responsible for our opera and our concerts have the best experts they can secure in the persons of their directors and their managers. Why not let the public be in the latter case, as it is permitted to be in the former, the final judge?

Educational aims? Not much, since one not governed by false pride will readily confess to being unable frequently to understand what our learned musical experts are driving at. And a glance at the various critical reviews "the morning after" reveals usually such a divergence of opinion as to make it impossible for the criticised one to receive any guidance, or for the public any enlightenment.

On the other hand the critic who, by a dash of his pen, attempts to destroy an effort presumes that he possesses more knowledge, more taste, a surer judgment, a quicker perception than the director, admittedly an expert; than the artist, whose evening's work represents years of study and preparation, and than the public itself; but then the public's opinion is a negligible quantity with these super-artistic souls.

The Glib Critic

They talk glibly about voice production, tone coloring, emission, agility, technic; they deal as easily with a violin or a piano as they do with a human voice; they praise and condemn a composer without a moment's hesitation; they pass upon acting with astonishing facility and with much less hesitation than it takes the average man to pass upon a steak served to him in a restaurant; they are eager to find faults and loath to bestow praise, particularly unstinted praise, since such would hinder them in posing as the super-connoisseurs of things artistic; they readily forget their opinions of yesterday provided the director has the courage to face their disapproval; and an artist's success with the public does not make them cry "peccavi," but usually "eureka!" For far be it from them to admit even a possibility of error in their judgment. But why enlarge upon this list?

One of the New York newspapers has recently appointed its shipping news reporter to the exalted position of music editor and, unless the gentleman in question becomes infected with the feeling of importance and the solemnity of the average music critic, the innovation should prove a very welcome one. What a pleasure it is to read real human language used in expressing appreciations that are understandable to the average man, that represent the public's point of view, and not the judgment of a musically satiated individual frequently distorted by overtired feeling or plain biliousness.

A Shout of Protest

In all this diatribe against the critics there is not a scintilla of resentment, since the writer is not an artist nor an opera director. The foregoing is but a shout of protest against this survival of a newspaper department that may be plainly labeled "boredom." Of course many a truth is boring, but this particular brand of boredom has not even the excuse of bringing a truth into the world for its existence. A famous opera director told the author of this appeal to relegate the music critic to the shelves of antiquaries, in speaking of a certain tenor just then much praised by the critical fraternity. "This tenor was roasted to perdition by the scribes last year. Despite their opinion I engaged him, for it will be granted that I also know a voice when I hear one; and to succeed, I must have faith in my own judgment. Now this year he sings as badly, or as well, as he did last year, and he has but to utter a note to send last year's Torquemadas into throes of delight, and yet people speak of the importance of critical opinion." But the latter kind of people are fewer and fewer in numbers with each succeeding year, and the newest sycophant does not profess much faith in the columns labeled "Music." Then why keep up the anachronism?

To quote another celebrity, a widely known artist declares that he no longer reads any criticisms since the day when fulsome praise was bestowed upon him for

playing a certain work, when in reality he played it in an amateurish manner and was disgusted with his own rendition of it.

Those Mozart Overtures

One can bring like citations without an end, but is there any need to search for proofs of an axiom? However, one may be permitted to give the following delicious morsel: In a city, other than New York, whose critics take themselves as seriously as only provincial prophets can do, the leader of one of the local symphony orchestras relates that one day the librarian made a mistake, replacing the parts of the advertised "Magic Flute" overture with those of the overture to "Nozze di Figaro." "Would you believe it," he chuckles, "not one of the fraternity, in declaring that the overture was badly played, noticed that it was not the 'Magic Flute'?"

There should be no conclusion made that every critical opinion should be ignored. Far from it! A Philip Hale, an Eric Delamarter, a Henry T. Finck, a James Huneker and some others are doing valiant work in making the path of music an easy one in this country. Unfortunately these men are few, and the others are numberless; and unless such a one can be had, why not better the shipping news reporter? The latter would surely not be guilty of "a voice that has the inverted cone idiosyncrasy" brand of unintelligible criticism, and he could count empty seats even better than the average music editor.

What a Manager Said

A manager of national repute only recently declared that, when he resumes the giving of opera, he will personally visit the managing editors of the local newspapers and will hold forth in the following fashion: "I risk my time and my money. I pay you for the advertisements. All I demand in return is the usual courtesy of preliminary notices. I will send you tickets to every performance and even pay the war tax on them; but these tickets are for your reportorial staff, for I will print on the front page of my programs that the only criticisms I will recognize will be those of the public, who will be invited to write to me personally. The idea that operatic performances or concerts, though advertised at advanced rates, cannot be classed with other goods advertised in a newspaper's columns because they are not tangible and the public cannot demand a refund of money to hear them, no matter how bad they may be, is untenable. A newspaper should not accept advertisements of something avowedly bad and continue to accept money while its own critic denounces it.

"Honest newspapers will not accept a dishonest advertisement, and the only conclusion one is forced to is that the newspaper powers—that be really have as little faith in the judgment of their critics as we other mortals. We err very frequently, and the public is only too quick to point out to us our error by staying away. Real art always wins out, once it gets a hearing; art that is a sham is doomed to failure; and neither the one nor the other needs the promptings of a cantankerous individual, who with the aid of a few terms, Grove's Dictionary, and the newspaper 'morgue,' proceeds to unload his ramifications upon the patient white paper. What the artists need is a guiding and helping hand, and unless the critic possesses the erudition that makes such guidance of value, he should be dethroned as a false pretender from the Jovian heights he is permitted to occupy."

Amen!

THE STORY OF MAX ROSEN

A Biography Which Rivals One of Horatio Alger's Tales

WE have all heard of newsboys who have become millionaires, of farmhands who have become senators, of cabaret singers who have become members of royal families, and of all the other thrilling folk whose leaps from garrets to mansions, from obscurity and poverty to fame and fortune, have been the subject of engrossing tales from the by-gone days of Horatio Alger to the present ones of yellow journals.

It is of such vivid contrasts that the life story of Max Rosen, the seventeen-year-old American boy who returns to his native land this month, heralded and acclaimed by European critics and his own master, Professor Auer, as one of the world's great violin talents, is made. With a tale of such a romantic nature, it is quite appropriate to state the facts in story form, but it must be understood that this form in no way alters the authenticity of these facts.

Chapter One introduces the little barber shop on Forsyth and Rivington streets, New York, where Max's father attended to the tonsorial needs of those members of that lower East Side neighborhood, who were affluent enough to have their needs attended to. That such people were few and far between, was only too evident to a chance customer—Solomon Diamond, journalist and music-lover—who happened in one day.

During the process of being shaved, this gentleman heard some unusual violin playing, proceeding from what he thought was an adjoining room, but which proved to be only a back partition of the shop. Recognizing at once the remarkable quality of this playing, he was about to ask the barber who it was, when the music suddenly ceased and a little ragged boy of about ten years of age came running into the room with his fiddle in his hand, saying, "Papa, I am going out to play marbles; I have had enough of practising." Before either his father or Mr. Diamond could say anything, he was out of the door, shouting to his playmates with all the lusty-lunged abandon of the little East Side street urchin.

Amazed at what he had heard and seen, the visitor questioned the barber and found out that he had come to America from Rumania some eight or nine years previously, when Max, the little boy, was an infant of eight months, and that, though he had some very hard struggles

in making enough for the bare necessities of existence, his inborn love for music, which was inherited by the boy, caused him to make every sacrifice and buy the child a fiddle.

Almost instinctively little Max played his instrument; for up to this time his only instruction had been received from his father, whose knowledge of the violin was limited to a few technical facts and whose acquaintance with violin literature included the ability to whistle the tunes of many of the leading concertos.

Naturally, this unusual story, coupled with the boy's startling talent, interested Mr. Diamond keenly, and he immediately took steps to have little Max placed under the instruction of David Mannes at the Music School Settlement. Here the boy studied for about a year, playing in the school orchestra and at various school affairs, until the fame of his playing spread all over the East Side. Many people of the neighborhood flocked to the little barber shop to hear him and all marvelled at the absolute naturalness of his genius.

It was just at this time, when little Max was in his eleventh year, that the attention of the East Side was directed to the wonderful good fortune of another of its youthful prodigies, little Mischa Levitzki, now the celebrated pianist. It seems that Rose Lubarsky, a young woman of exceptional musical judgment and wide acquaintance among musicians and wealthy music patrons, had taken an interest in the talent of young Mischa and had succeeded in raising a sum of money for him to be sent to Europe for study.

Knowing of this, a cousin of Miss Lubarsky, who had a dental office on the East Side, and who had been told of Max's talent by Mr. Diamond, tried to engage her interest in this boy also and begged her to hear him play. For a time Miss Lubarsky was obdurate. She had worked very hard for her little pianist protégé, and was quite exhausted; besides she was being besieged by prodigies of all sorts and descriptions from all over the East Side and was quite tired of the whole business.

However, after much urging, she finally consented to come to her cousin's house for dinner on a certain night and hear the little boy play. In Miss Lubarsky's own words, the incident of this first hearing cannot help but

create a vivid and memorable picture in the mind of the reader.

"It was after dinner that a little boy with the most beautiful face you can imagine, but with the most ragged and dirty clothes, came into the room hugging his little fiddle. There were holes where the buttons should have been on his coat and his stockings covered his little legs only in spots, the rest being torn away. It was a bitterly cold night and on entering the room he immediately ran over to a small stove and started warming his hands. When he had finished he announced very boldly that he was ready to play.

"And what are you going to play?" I asked. "Anything," was the quick reply. I turned to my cousin and said, "The little one is very forward; the idea of one of his size saying he can play anything."

"Nothing daunted, the child spoke up eagerly and said, 'I will play the Mendelssohn concerto for you if you wish, just like I heard Mischa Elman play it at Carnegie Hall

they at once made arrangements for Miss Lubarsky to bring him to play for Kathleen Parlow, who was at that time at the height of her career in this country.

Consenting to hear him only because of her great friendship for the Goldmarks, Miss Parlow quickly changed from indifference to amazement and delight, after hearing the child. In fact she was so deeply impressed that she sent the following note to Miss Lubarsky in which she made a prediction that is far on its way to being fulfilled. Here is her letter:

Hotel Bretton Hall, New York City, }
February 19, 1912. }

DEAR MISS LUBARSKY—It gives me infinite pleasure to write you my opinion regarding little Max Rosen.

He has one of the greatest talents I have ever known and with proper teaching and health, I have no hesitancy in predicting a wonderful career for him. To my idea he has all the qualities necessary for a great artist.

Today I have written Professor Auer most enthusiastically about the boy; the best luck I can wish Max is that he may be able to study with the professor for the next few years.

With kindest regards, and warmest thanks for allowing me the pleasure of hearing this marvelous child, I am,

Yours very sincerely,

(Signed) KATHLEEN PARLOW.

(To be continued in next issue.)

Eddy Brown, "Unusual Violinist"

The New York Tribune makes the following interesting summary of the New York criticisms of Eddy Brown's recital in Carnegie Hall, November 11: "Pronounced 'in all respects an excellent and in many respects an unusual violinist' by the Tribune, Eddy Brown delighted the large audience. The Herald found his 'remarkable technique' the most noteworthy feature of the occasion, adding, however, that 'his program was not without real musical interest.' The Evening Mail thought that a great many of Mr. Brown's hearers must have come especially eager to hear the Debussy sonata, never before given in America. 'It turned out,' declared this paper, 'to be a most fascinatingly original composition, approaching Stravinsky and Schoenberg in the freedom of its harmonies and having apparently little in common with the classic sonata form. Its huge difficulties were impressively conquered by both Mr. Brown and his pianist, L. T. Gruenberg.' The Sun observed that Eddy Brown's playing 'contained the familiar qualities of his style, technical finish, good tone and taste being features.'



MAX ROSEN.
At the age of twelve.

last week. The pianist from the Jewish Theatre took me in to his concert."

"Again I said, 'Well, the child is very bold, but very amusing,' and I told him to play the concerto.

"When he finished the tears were streaming down my cheeks. I couldn't stop them. To find such a wonderful tone and such a God-given talent in this little ragamuffin and in such surroundings was like finding an exquisite rose in the midst of a rubbish heap.

"I asked him what else he could play and again the answer came, 'Anything.' This time I believed it. But I was curious to learn where he had got the music for all these pieces and questioned him. The answer came in the most natural manner, 'I can play anything I hear, and I know a man on Second Avenue who has a phonograph store so I made friends with him, and he lets me go in and hear all the pieces, then I come home and play them.'

"When he had finished, I made up my mind that it would be absolutely criminal not to do everything that was humanly possible to aid such a talent, and I called his father aside and said, 'I promise you that in a year Max will be studying with Auer.'

"And the very next day I started on my mission."

Realizing that the boy could not be taken anywhere outside of the environs of Rivington street in the rags he was wearing, Miss Lubarsky and her friend, Mrs. Raphael-Hess, went down to the barber shop to take little Max on a shopping expedition and provide him with suitable clothes.

When they arrived, they were greeted by a beaming rosy-cheeked youngster, who ushered them proudly into the little back room at the rear of the shop, and gleefully pointed to a dilapidated stove in the center of the room, said, "See, this is where I cook my breakfast sometimes, before I go to school." Beside the stove, this little room which was dark and dismal beyond description, contained a broken down chair or two, and a narrow bed. These were its entire furnishings. The two ladies scarcely dared to look at the boy for fear that their emotions would overcome them, to see this wonderful, lovable little chap so unconscious of his poverty and pitiful situation.

And after they had bought him his new clothes and had him dressed up in them, there was no containing the child's joy. He was so delighted with the change in his appearance that he begged to have his pictures taken immediately, but the next moment changed his mind. No, he could never have his pictures taken without his beloved violin. So an appointment was made for the next day and the picture accompanying this story was the result.

The next step toward the longed-for goal was to get the opinions of various musicians and influential people regarding the boy and with this in view, Miss Lubarsky took him around to play. Among the first to hear him at this time were Mr. and Mrs. James Goldmark, brother and sister-in-law of Rubin Goldmark, the composer. Their enthusiasm for the boy's talent was unbounded and

ANOTHER APPRECIATION OF MAY PETERSON

New York World, December 2, 1917

By Pierre V. R. Key.

METROPOLITAN OPERA debuts have been proceeding with amazing smoothness. Which is to be remarked on, because a first appearance in this opera house of opera houses is an ordeal that few survive as they would wish. To step upon the stage of this particular institution, looking into faces that will relax only under exceptional vocal efficiency, sends the hearts of most newcomers pounding too hard to enable them to sing with their customary peace of mind. Even the seasoned artist gets wobbly at a Metropolitan first appearance. Realizing the importance of it, he becomes more than ordinarily nervous; and in this over-sensitive condition not infrequently errs in a manner wholly uncommon.

Last Thursday afternoon Miss May Peterson made her initial try in the role of Micaela, in Bizet's "Carmen." The fact that Miss Peterson happens to be an American didn't help her case; on the contrary, it rather made it necessary for her to do better than the average foreigner would have been asked to do in these particular circumstances. Yet, proceeding under this clearly understood handicap, Miss Peterson finished her task with sufficient credit to have caused a very large audience to become spontaneously enthusiastic. She likewise impressed experts in a manner to her advantage. For Miss Peterson—whose home, we believe, is somewhere in Wisconsin—is a splendid artist, who deserves to go far in her profession.

Many sopranos—not to mention a large crop of tenors, baritones and contraltos—have been brought from Europe by the Metropolitan management who did not compare with this young American. Nor is Miss Peterson's case so noticeable as to be singled out in behalf of American singers. On the contrary, she is only one of quite a number of well-equipped native singers who in recent seasons have earned recognition in first roles in the greatest opera house in the world.

It happens, however, that Miss Peterson has more than a smooth, sympathetic lyric soprano voice. She uses it with admirable technical resource, and she sings with feeling and artistic restraint. Her third-act "Carmen" aria last Thursday afternoon was sung with a finish that would have done credit to many an artist older than this young American girl. What impressed the writer was her self-control under conditions that disturb celebrities who have far more experience to their credit than this girl from Wisconsin.

the same performance another American—Clarence Williams—whose operatic ability is not the peculiar

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FLORENCE EASTON WINS GENUINE TRIUMPH IN METROPOLITAN DEBUT

Her Santuzza a Striking Figure—May Peterson Repeats Success as Micaela—Hempel's Illness Postpones "Daughter of the Regiment" Revival—Alda, Caruso and Amato in First "Manon Lescaut" of Season

"Manon Lescaut," Wednesday, December 5

A most excellent performance of "Manon Lescaut" was given at the Metropolitan Opera House on Wednesday evening, December 5. A feature of the production was the new scenery, the artistic beauty of which was greatly enhanced by the skill shown in the lighting effects. Particularly pleasing in this respect was the setting of the last act.

In touching upon the size and appreciation of the audience, it is sufficient to remark that it was a "Caruso

showed its satisfaction by recalling him to the footlights with the other artists of the company. José Mardones as Ramfis showed he was the possessor of an impressive bass voice which he well knew how to manage. Pietro Audisio was the Messenger.

Roberto Moranzoni wielded the baton with excellent effect and showed a perfect knowledge of the score and the traditional effects.

"Cavalleria" and "Pagliacci," December 7

One of the most interesting operatic events of the present season was represented in the debut at the Metropolitan of Florence Easton, the English dramatic soprano, who was known in New York because of her excellent work here with the former Savage Opera Company, which gave representations in English. Later, she went abroad and sang at numerous important European opera houses with

of the Easton voice is ample for the large spaces of the Metropolitan, and her high tones were as full and penetrating as her middle and lower range. In her acting Mme. Easton revealed a subtle understanding of the character of the peasant girl who was betrayed by Turiddu, and she set forth the scenes of pleading, of anger, and of revenge with finished histrionic technique. It was, all told, a remarkable and artistically satisfying performance, and the audience left no doubt as to its opinion regarding the debutante. Applause interrupted the singer in several of the scenes, and at the end of the opera she was called before the curtain repeatedly by showers of applause and with cries of "Bravo!"

Paul Althouse was the Turiddu of the evening, and he, too, scored in striking fashion. His voice sounded rich and resonant, and he used it with that skill which now is the customary and outstanding feature of his operatic presentations. His acting showed ease and intelligence, and he was a worthy foil to the impetuous Santuzza represented by Mme. Easton. He, too, received overwhelming marks of approbation from the audience.

Giuseppe de Luca contributed his usual polished and effective rendering of Alfio. Perini was the Lola and Matt-feld the Lucia.

Following "Cavalleria," its faithful twin, "Pagliacci," gave Caruso another opportunity to shine in his familiar and always welcome version of Canio. He was in excellent voice and spirits. Claudia Muzio, an exceptionally attractive and sweet voiced Nedda, filled her acting with many touches that were new. Amato was the Tonio, and while his voice sounded strained and husky, he gave on the whole a powerful reading of the part of the revengeful mountebank. Roberto Moranzoni was the conductor of both operas, and extracted from the scores all the light and color and shade that is in the picturesque music of the two intense little works.

"La Boheme," Saturday (Matinee), December 8

Donizetti's "The Daughter of the Regiment" was to have been revived with Frieda Hempel in the leading role, but owing to the indisposition of that artist the production had to be postponed and instead a representation of Puccini's always popular "Bohème" was given. The matinee audience accepted the change with no lack of enthusiasm, and it was not necessary to return any money at the box office. This fact was due, no doubt, to the fact that Mme. Alda, who has won a tremendous following for herself, sang the role of Mimi, and Giovanni Martinelli, now one of the adored tenors at the Metropolitan, also counts a big personal clientele. These two artists were in their best form, and gave a tuneful and moving representation of the fascinating story and voiced its agreeable tonal lyricism with taste and intensity. Ruth Miller was the Musetta, and the rest of the roles were in familiar hands. Gennaro Papi conducted well.

"Il Trovatore" (Brooklyn Academy), December 8

Saturday evening, December 8, was opera night at the Brooklyn Academy of Music, and in spite of the more than disagreeable weather that prevailed, the house was packed to the doors. As a matter of fact, those who stayed home missed one of the best performances that the Metropolitan Opera Company has ever given in that city. Verdi's "Il Trovatore" and its familiar old airs, excellently rendered by artists of the cast, were unusually well received. Claudia Muzio was Leonora and an exceedingly beautiful one. She was in fine voice and sang with delightful ease and charming effect. There is



© Mishkin.

MORGAN KINGSTON, As Manrico in "Trovatore," the role in which he made a highly successful debut at the Metropolitan Opera on December 1, appearing to equal advantage in it a week later at the Brooklyn Academy of Music.

Night." The tenor as Des Grieux was in magnificent voice, and his reading of the score was a most brilliant and never-to-be-forgotten one. Of late, there have been frequent whisperings, mostly among the "papered spectators," as to whether the tenor had been singing his best thus far this season. Caruso's work on Wednesday evening should have crushed whatever doubt there remained, if any, after the first act. It was the old Caruso who sang his way to the audience's hearts; not his art and skill used to the best advantage. It was his voice with its former beauty and charm, and he entered into his work with a dramatic force that made it approach the zenith of perfection.

Frances Alda shared honors with Caruso. She was admirable as Manon, and her singing and graceful handling of the part was most impressive. Her arias were given with a freshness and beauty of tone that were appealing. Her charm of manner was particularly delightful in the second act, during her lesson with the dancing master, impersonated by Albert Reiss. Mme. Alda is without doubt one of the most valuable sopranos of the organization. No matter what the role may be, she is sure to achieve the most gratifying results.

Amato, as Lescaut, was in fine voice and most amusing in the role of the brother, while De Seguro la lent his virile basso and good acting to the part of Geronte. Others in the cast were Flora Perini, who was the charming musician; Angelo Bada, Mario Laurenti, Pietro Audisio, Louis d'Angelo and Vincenzo Reschiglian. Genaro Papi's appearance called forth enthusiastic applause. His reading and handling of the score were very satisfactory.

"Aida," Thursday, December 6

Marie Rappold made her first appearance at the Metropolitan Opera House this season on this occasion and showed that she had the art to understand and the skill to express the music of this difficult and often badly treated part. She was, moreover, excellent as an actress, and would have made the character a notable one even without the music. No doubt a little nervousness caused the vibrato noticeable in her upper tones during the first act, for the tones soon became steady as the play progressed. The musical beauty of her middle tones were always in evidence. Margaret Matzenauer was at her best as Amneris, which amounts to saying that no one could be better. Marie Sundelius was the Priestess. Clarence Whitehill as Amonasro proved to be a royal singer in spite of the slave prison garb he sang in. Operatic voices do not always go with the costumes, but a regal voice in a slave is far more welcome than an impotent voice in a stage despot. Basil Ruysdael as the King on this occasion, however, had the necessary force and dignity, though inclined to an unsteady tonal production. Giovanni Martinelli as Radames was vociferously greeted by his impulsive compatriots on several occasions. The entire house



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MAY PETERSON,

Who made her debut as a member of the Metropolitan Opera Company in the role of Micaela in "Carmen," achieving a success which was repeated at her second appearance, again in Bizet's opera, on Monday evening, December 10. She proved a valuable acquisition to the organization's forces.

a success so flattering that accounts of her achievements were cabled frequently to this country.

A tremendously large audience was on hand, and curiosity was rife as to the powers of the newcomer. It may be stated unreservedly that she made a very marked impression and won a genuine triumph. Her voice is a dramatic soprano, with a tendency to lyric quality, and on that account she is able to imbue her vocal contributions with uncommon variety and interest. She uses her voice with pronounced skill, and knows how to color it to utter the accents of passion, of love, of despair, which are the needed requirements in the Santuzza music. The volume



Photo by Bain News Service.

MARGARET MATZENAUER, Of the Metropolitan Opera Company, and her little daughter, Adrienne, "looking at the pictures."

something about Muzio's voice that one cannot describe definitely. Something in addition to the beautiful, clear upper tones and the unusual warmth in the lower, that fairly electrifies. Her singing of the "Miserere" in the

last act was magnificently done and brought down the house. It is needless to state that the young Italian's acting is one of the strongest points of her entire art.

Sharing honors with Mme. Muzio and Morgan Kingston, who appeared in the role of Manrico, was Louise Homer, as Azucena.

Morgan Kingston is indeed a happy addition to the company's forces. He possesses a lovely tenor voice, which he uses with ultimate skill. He impresses one with the fact that the keynote of his successful work is perhaps his tremendous energy and the knowledge of using it skillfully.

Giuseppe de Luca as the Count was totally disguised by his beard, but nothing could disguise his voice. It is without a doubt one of the most beautiful on the operatic stage today, and Mr. de Luca is an all around good artist—every performance emphasizes that fact. Leon Rothier, as Ferrando, added to the performance and was heartily applauded in the first act for his aria, which was splendidly given.

Gennaro Papi conducted. His reading of the score was perhaps more spirited than the average, but it was wholly successful.

Sunday Concert, December 9

The Sabbath evening concert at the Metropolitan had excellent orchestral numbers (Berlioz, Massenet and Ponchielli), which were conducted by Richard Hageman with fine regard for tonal considerations and musical effect. This leader has come to be one of the main attractions of the Sunday evening concerts, and he can be relied upon always to give a most excellent account of himself and his splendidly equipped orchestral forces. Sometimes one wishes that a larger part of the program would be allotted to him.

The soloists of the evening were Morgan Kingston, Sophie Braslau and Efrem Zimbalist, all of whom gave interesting renderings and were applauded warmly. Perhaps the special feature of the evening was the performance of Morgan Kingston, who had effected his operatic debut at the Metropolitan not long before in "Trovatore." Mr. Kingston proved himself to be a concert singer of polish and routine, and his well-rounded, sympathetic tenor voice gave great pleasure to the very large body of listeners.

"Carmen," Monday, December 10

"Carmen" was given Monday night with Caruso and Farrar. On account of the great cold, the opera house was open two hours before the regular time, in order to allow the standees to get in and keep warm. The house was crowded. May Peterson as Micaela and Whitehill as Escamillo were the less familiar ones in the cast, and held their own with the mighty Caruso and the intensive Farrar. Montoux conducted. Fully half the audience on the main floor left during the last act, which was a tactless and unmusical thing to do and showed an unsympathetic indifference to the distressing final fate of the hapless Carmen.

Ethel Bryant, Artist-Pupil of Marie Louise Todd, Plays for New England Society

The third of a series of afternoon musicales, given by the New England Society, Thursday afternoon, December 6, at the home of Mrs. Jackson, 274 West Seventy-third street, New York City, was a brilliant affair.

The playing of Ethel Bryant, pupil of Marie Louise Todd, was warmly applauded. Speed and elasticity of touch marked the rendering of the "Witches' Dance," MacDowell, which was taken at a tempo and with a freedom that easily ranked Miss Bryant with the professional soloist. Her Chopin playing was particularly well balanced.

This talented pianist should be heard in recital.

Godowsky's Daughter on Stage

Dagmar Godowsky, daughter of Leopold Godowsky, has been engaged by William Faversham for his production of "Lord and Lady Algy," to open at the Broadhurst Theatre, New York, December 22.

The Husses Give All-Huss Program

At the twenty-second concert in the series devoted to the works of American composers which is being conducted at the Wanamaker Auditorium, New York, compositions by Henry Holden Huss were heard by a large and thoroughly interested audience. Hildegard Hoffmann Huss, soprano, was heard in a number of her husband's songs. These included "My Jean," "Suppose," "While Larks With Little Wings," "It Was a Lover and His Lass," "After Sorrow's Night," "When I Was With My Dearie" and "The Happy Heart." These last two are still in manuscript, the audience signifying its pleasure with the former by demanding a repetition. Another number which attracted special attention was "After Sorrow's Night," which Oscar Seagle featured last season and which Mrs. Huss sang with the New York Chamber Music Society at Aeolian Hall last February. Maude Schumann, a gifted artist-pupil of Mr. Huss, played a minuet in C major and a prelude in A flat major, interpreting these numbers in a manner which reflected credit upon her teacher. Assisting also in the program was Harriet Selma Rosenthal, a talented pupil of Leopold Auer, and Edouard Dethier, who played a portion of the sonata for piano and violin in G minor, dedicated to Franz Kneisel, and the "Berceuse Slave," which is dedicated to Efrem Zimbalist, who has played it frequently. The composer himself was heard in a group made up of an etude melodique, valse in A major, "The Brooklet" and the "Polonaise Brillante." "The Brooklet" was received with special commendation. This is a number which Rudolph Ganz will feature this season. The dessert, as it were, of the after-

GENEVIEVE VIX MAKES AN IDEAL "JONGLEUR"

Raisa Again Superb in "The Huguenots"—Chicago
Opera Notes

Chicago, Ill., December 6, 1917.

"Romeo and Juliet," Monday, December 3

Another packed house witnessed a repetition of "Romeo and Juliet" with Lucien Muratore and Galli-Curci, respectively in the leading roles. The opera will again be given next week, as up-to-date it has proved the most likeable production of the season. The public on each occasion has responded generously by buying tickets, while the principals have been rewarded for their efforts by vociferous applause all through the opera. Muratore was again an ideal Romeo. He was at his best and covered himself with glory. Galli-Curci once more was a lovable Juliet, and gave unalloyed pleasure to the ear by the beauty of her song. The balance of the cast was similar to the one heard on previous occasions and gave good support to the double stars. Charlier conducted.

"The Huguenots," Tuesday, December 4

The only excuse for giving "The Huguenots" again was to bring forward Rosa Raisa in one of her best roles. The dramatic soprano rose again to great heights in her wonderful conception of the part of Valentine, in which her gorgeous voice was heard anew at its best. Raisa is one of the brightest stars in the constellation of operatic magnets brought together by General Director Campanini, and she was acclaimed to the echo after her various arias and the duet with Marcel in the third act. Arimondi repeated his forceful delineation of the latter role, and Crimi gave of his best as Raul. Rodolfo Fornari replaced Maguenat as De Nevers, who was taken out of the cast on account of a heavy cold. His successor has neither the physique nor the vocal requirements necessary to sing such an important part, a role that demands elegance, dignity and graceful manners. Myrna Sharlow was again the page which she sang agreeably, but acted abominably. Could not the new stage manager, Emil Merle-Forrest, who hails from the grand opera in Paris and who has had much experience in the old as well as the modern repertoires, tell this young artist that a page would not have pranked at any European court as she does on the Auditorium stage? Miss Sharlow should know that a page is a young boy, generally a poor nobleman's son, and that modesty and savoir faire are required from the incumbent of such a position. Jessie Christian was also satisfactory vocally, but left much to be desired otherwise. At the first performance, at the reception at the court of the queen, whom she represented, she appeared minus the customary crown. Having been rebuked for that omission, she came forth at the second performance with a little crown which reminded one of that worn by Raymond Hitchcock in "King Dodo" or that made famous by Happy Hooligan. Arnoldo Conti directed, and the performance was very tedious and uninteresting.

"Le Jongleur," Wednesday, December 5

Genevieve Vix, who last week made such a deep impression at her debut as Manon, won a second triumph in another Massenet opera, "Le Jongleur," which has been given often in Chicago with Mary Garden as Jean, a part which up-to-date she had made her own. The newcomer showed herself a great student, as her conception of the role was both interesting and original. Her Jean is a keen young boy, halfwitted, full of vim and ardor, and

noon was the first movement of the piano concerto in B, with which Mr. Huss closed the program. This work has been played by Mr. Huss, with the Boston Symphony Orchestra, the Philharmonic Orchestra, the Cincinnati Symphony Orchestra and other symphonic bodies. On this occasion the orchestral score was played by Alexander Russell at the organ, who had made a special arrangement. Mr. Russell also played a nuptial march, still in manuscript, as the opening number on the program.

New American Pianist in Debut

Winifred Byrd, an American pianist, who studied with the late Carl Baerman and Teresa Carreño, will make her New York debut, at Aeolian Hall, on Monday afternoon, December 17. Her program will be as follows: Fantaisie (Mozart), presto (Scarlati), "Moment Musical" (Schubert), "Moto Perpetuo" (Weber), etude in A flat major, prelude in D major and sonata in B flat minor (Chopin), nocturne (Grieg), "Les Abeilles" (Dubois) and "Tarantella Venezia e Napoli" (Liszt).

Dr. Muck Not a Swiss

A story was published in several New York dailies last week to the effect that Doctor Muck is a Swiss. It appears that his father was a Swiss professor living in Bavaria when his son was born there. That does not make Dr. Karl Muck a Swiss according to German law, and even if he had been one his acceptance of an Imperial Court position at Berlin made it necessary for him to become a subject of the Kaiser before accepting the office.

Clara Clemens with Antonia Sawyer

Antonia Sawyer announces that Clara Clemens (Mrs. Ossip Gabrilowitch) will be under her exclusive management in future and is available for concerts throughout the country.

foxy. It is not a poetical delineation; her conception is more brusk and vital. It is such a personage that Maurice Lena, the librettist, must have had in mind when he wrote the book, and no better vocal interpreter could have been dreamed of by the late Massenet than the one heard at this performance. Miss Vix won the hearts of her hearers by her true personification of this difficult role. She gave pleasure both to the eye and to the ear, and from now on will be considered one of the greatest actress-singers that has graced the operatic stage in Chicago. She is a refined actress, and if she were not a singer, a place on the legitimate stage would be open to her. She was received with unbounded enthusiasm, and at the conclusion of her scene was vigorously applauded, while at the end of each act she was recalled innumerable times. Hers was a great and richly deserved triumph.

Hector Dufranne was again a matchless Boniface. He has seldom sang better and easily shared first honors with Miss Vix. Gustave Huberdeau was a sympathetic Prior. Octave Dua was a satisfactory Monk Poet. Louis Kreidler sang the music given to the Monk Painter better than he enunciated the French text. Constantin Nicolay was a highly satisfactory Monk Sculptor, and Desire Defrere revealed a voice of uncommon beauty in the small role of the Monk Musician, in which he won a personal success. A word of praise is also due to Marcel Charlier, who gave an illuminating reading to the score.

Campanini, who has been absent from the Auditorium since the beginning of the second week, reappeared for the first time in his box and was given an ovation by the audience, to which the gracious and amiable maestro responded by bowing repeatedly.

Opera Notes

"Lakme" will be revived next week with Galli-Curci appearing in the title role and Muratore singing the part of Gerald. The others in the cast will be George Baklanoff and Alfred Maguenat.

"Azora," a romantic opera in three acts by Henry Hadley, libretto by David Stevens, will have its world premiere probably on Tuesday evening, December 18, with an all American cast, including Anna Fitzu, Cyrene van Gordon, Forrest Lamont, Arthur Middleton, Frank Preisch and James Goddard. The performance will be directed by Mr. Hadley who has been in Chicago for the last two weeks rehearsing his forces daily.

Red tape seems to be the motto this season of several employees at the opera. An opera company needs men who understand their business. Many employed by Campanini have had no experience in dealing with the public, but have spent many years behind ledgers. The box office attendants will lose many patrons if not told how to act behind their bars. The following incident took place Sunday morning, December 3, and will illustrate the method in vogue at the home of five dollar opera. A doctor, known to the writer, was unable to use his ticket for the afternoon performance, and asked for a refund or a ticket for the following Sunday performance. After long deliberation, he was told that neither request could be granted.

"We will give you a credit card. You can use it whenever you wish."

The doctor said he would prefer his ticket to be delivered at once, but could not be accommodated. Why? Certainly this was not asking too much. Why so much red tape? This patron is lost to the management. How many more have been lost for similar reasons would be interesting to Campanini and his associates? The slogan at the box office should be: "Courtesy first." It would make friends for the business management, which is in need of all its friends during the present season. RENE DEVRIES.

Van Dresser to Have Harp Accompaniment

At the appearance which Marcia van Dresser will make next Tuesday, December 18, at Aeolian Hall, New York, her accompaniments will be given upon the harp. This novel feature will be furnished by an ensemble of seven harps, composed of Carlos Salzedo and six of his professional pupils, who will also present probably for the first time the harp in polyphonic form through the medium of its wide tone color and technical resources.

Mortimer Kaphan and Charles Dickens' Records

Mortimer Kaphan, the distinguished impersonator of Dickens' characters, has just completed a number of interesting records. Among these are Fagin in "Oliver Twist," Macawber in "David Copperfield," Sidney Carton in "The Tale of Two Cities," and the grandfather in "The Old Curiosity Shop."

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MAURICE DUMESNIL HONORED BY SOUTH AMERICANS

French Pianist Returns After Eighteen Months' Tour
of South America

Maurice Dumesnil, the American-looking French pianist who spent eighteen months in South America, where he scored so tremendous a success in Buenos Aires, Montevideo, Rio and Chile, is back in New York. He passed through this city in June, 1916, to see R. E. Johnston, whom he met ten years ago in Paris and from whom he wanted to learn the prospects of concertizing in North America. What these were the writer did not learn, but judging from Mr. Dumesnil's experience in South America, his booking for the time he is to be here should be solid.

"Upon landing at Buenos Aires," began the pianist when questioned about his recent trip, "I immediately gave three piano recitals, which were followed by two in Montevideo and two in Rio. Later, I went back to Buenos Aires and gave six concerts with the Colon Orchestra. Perhaps you will be interested, before I go further, in the kind of program the South Americans like best." One was procured, which contained numbers by Mendelssohn, Liszt, Brahms, Chopin and Saint-Saëns. Another, more modern in make-up, included: Granados, Debussy, Rachmaninoff and the Liszt sonata in B minor. Continuing, he said: "I played the Grieg concerto and the Liszt 'Hungarian Fantasia' twice, and gave two orchestral appearances in Montevideo and Chile. Altogether I had eleven recitals in Buenos



MAURICE DUMESNIL.
French pianist.

Aires and three in Montevideo. At the first concerts, my audiences numbered about one hundred, but when the people knew me, the houses were crowded."

South American Audiences Most Enthusiastic

"How did you find the audiences?"
"The most enthusiastic I have ever met. They demanded numberless encores—in Montevideo, at one concert, I played nine. They throw flowers at the artists and cheer, and the program is always ended with the 'Marseillaise.' When you go home, many are found waiting outside for you with candies and sweets. The South Americans are most charming and hospitable. Perhaps, sometimes, they are misunderstood, because they have to be treated with respect and kindness. They are great music lovers, and I met many young composers who were really geniuses, but who, through modesty, remain unknown. Peculiar as it seems, nearly all the young girls and women show a preference for the study of the piano. In one school, out of one thousand pupils, eight or nine hundred were pianists, while fifty were violinists and the remainder vocalists, cellists and players of other instruments. To show you the great feeling of friendship they bear one who becomes known to them, I am going to tell you of two instances that happened to me, which will further illustrate their kindness. I was to play at a concert one evening; that afternoon I received a little note from a mere child who had been coming to my other concerts with her parents, in which she asked me to wear a little badge of her national colors with my own on my coat that evening, saying she would be made very happy if I did so. Another time, I was obliged to keep to my bed for a month, owing to illness and a general break-down from work. Friends sent flowers, milk and even doctors to see if they might help me get well."

Mar del Plata, the South American Atlantic City

"The summer I spent at Mar del Plata, a South American Atlantic City, which has grown up in the last thirty years. The people are great golf and tennis enthusiasts, and have a magnificent club house, where I gave three concerts with the orchestra, also one for the benefit of the local hospital, besides three others at Tigre (the summer

place of the Argentines), a spot that is noted for its excellent boating."

Tours Argentine and Brazilian Provinces

"This season, which began last April, I made a tour of the Argentine and Brazilian provinces, also giving a few concerts in Rio and Montevideo. Between July 12 and October 20, I gave eleven concerts in Santiago and five in Valparaiso. On October 18, the great Red Cross Day, I gave a concert in the latter city which was preceded the day before by a farewell one in Santiago for the working classes and pupils of the schools."

Presented with Diploma of Honor

"Before I left, I was presented with a diploma of honor by the municipality. A feature at this concert was my playing 'Carrillons dans le baie' (Vuillemin) which is a great favorite with South American audiences. The piece is very modern and describes a fishing boat, in Brittany, going out at nightfall. The sailors begin to sing their popular melodies which are interrupted by the ringing of one church bell, followed by the bells of the other churches. The sailors continue their song and end in high C. An American composer whose works are rapidly gaining favor with the South Americans is MacDowell. I am studying some of his things at the present time so when I go back I can give them. While on the subject of composers, I must tell you that a Boston man, Blair Fairchild, is receiving much success at the present time in Paris."

South American Composers

"In my travels south, I ran across a number of young composers who should contribute much to the musical literature of the world. In Rio they were: Enrique Oswald, who has written trios, piano concertos, piano pieces and symphonies; Alberto Nepomusceno, operas, chamber music, songs and piano pieces; and Glauco Velasquez, a real genius, who died in 1914 at the age of thirty-two, wrote chamber music, songs and piano pieces. In Buenos Aires, Alberto Williams, a pupil of César Franck, is known for his pedagogical works, although he has done orchestral and piano pieces and songs. Aguirre and Alberto Gaos are two others. Enrique Sora, of Santiago, is better known to New York inasmuch as he came here not long ago and his music has been published by a New York house. Other young composers are Prospero Bisquertt, Leng and Xavier Renjifo—they are all modern, inspired and original young writers and much may be expected from them."

Buenos Aires Like Paris

Mr. Dumesnil says that Buenos Aires is quite one of the most wonderful cities he has ever seen. It is like New York and Paris in many respects. It has twelve theatres, an improved subway, electric cars, and up to date restaurants. Montevideo is on the same scale but smaller and more enchanting. Yet in Chile there is no steam heat or

hot water. "When you desire some," said the pianist, "the servant inquires whether it is for shaving or washing, upon which the size of the pitcher depends. However, these inconveniences are to be remedied, as a fine hotel will open its doors before very many days."

Strong Anti-German Feeling

"The German feeling is very strong down there," said the pianist, in answer to a question. "I was in Porto Alegre (Brazil) during the riots there. All the German newspapers and documents were piled up in the streets and set on fire, while the Club Germanica and several hotels were also burned. The machine guns were operated in the streets and the 'Marseillaise' was sung after every concert."

First New York Recital in January

Mr. Dumesnil came by way of Panama to New York, where he will remain until March. His first New York recital will be in January with others in Boston and several other important cities. Upon the completion of his engagements, he will go to Spain to fill some others, returning to South America for a new tour of Bolivia, Peru and a revisit to the other cities. He will then return to the States.

Sketch of Pianist's Family and Career

The pianist is of a fine French family. He studied at the Paris Conservatory and, later, in Switzerland under Emanuel Moor, the great Hungarian master, who, by the way, is a naturalized British subject and married to an English girl. He is also a great composer, his works having been played by Bauer, Thibaud, Ysaye and Casals. Mr. Dumesnil claims he owes his musical culture entirely to Moor. It was in 1910 that he began his career, which included appearances with the leading symphony orchestras in France, Germany, Holland, Italy, Belgium, Spain and Switzerland. At the beginning of the war he served one year and a half in the trenches, but was honorably discharged in February, 1916—after he had recovered from a severe illness of pneumonia. His brother is a member of Parliament of the town of Angers and has distinguished himself in the army as a captain of infantry. He has been decorated with the Legion of Honor and a war cross of three palms and two stars, besides he is a member of the Army and Navy Committee in Parliament.

Bechtel Alcock Completes Tour

Bechtel Alcock, tenor, returned to New York, after a concert tour of sixteen recitals in the Middle West. Everywhere Mr. Alcock was received with marked appreciation. After the first of the year he will appear at Spartanburg, S. C., this marking the beginning of a southern tour.



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Committee to Observe Army Camp Music

A tour of the training camps of the country is being made this month by members of the National Committee on Army and Navy Camp Music, to observe the methods of work that song leaders in the camps have devised and found practical and to ascertain the musical needs of the camps where song leaders have not as yet been stationed.

Through coming in direct touch with the work being done in the camps, the committee expects to gather information that will be of incalculable aid in developing further the work which is being done to make a "singing force" of the United States soldiers and sailors. Methods of work that have been proved practical and successful will be ascertained by the committee and placed at the service of other song leaders in the field and of new men starting in the work. The committee will first visit the camps of the Middle West and Southwest. After the New Year the training camps of the South will be visited. W. K. Brice, of New York, chairman of the National Committee on Army and Navy Camp Music, will be accompanied on the tour of the camps by John Alden Carpenter, the Chicago composer, who is gathering information for the

committee on the band situation in the different camps, and by Walter R. Spalding, who has been released by Harvard University to aid in the survey. Lee F. Hamner, of the War and Navy Commissions on Training Camp Activities, who is also a member of the committee, will accompany them to visit the camps of the Middle West during the early part of the trip.

The camps to be visited this month include Camp Custer, Battle Creek, Mich.; Great Lakes Naval Training Station, Chicago; Camp Grant, Rockford, Ill.; Camp Dodge, Des Moines, Ia.; Camp Funston, Fort Riley, Kan.; Camp Doniphan, Fort Sill, Okla.; Camp Bowie, Fort Worth, Tex.; Camp MacArthur, Waco, Tex.; Camp Travis, Fort Sam Houston, Tex.; Camp Logan, Houston, Tex.; Camp Beauregard, Alexandria, La.; Camp Pike Little Rock, Ark.; Camp Taylor, Louisville, Ky.

Soder-Hueck Artists Before the Public

George Reimherr, the popular American tenor, who achieved great success at his New York song recital at the Princess Theatre, November 11, is busy filling engagements. On November 13 he appeared as soloist

with the Chaminade Club of Brooklyn in several groups of modern American compositions. On November 24 he sang at the artists' anniversary concert at the Wanamaker Auditorium, New York, giving a group of May Foster's songs, with the composer at the piano. November 26 he sang in a recital at Montclair, N. J., and November 27 appeared in a musicale given for the benefit of the New York Polyclinic in the ballroom of the Waldorf-Astoria, singing two groups of songs, to which it was necessary to add encores.

Elsie Lovell, contralto, appeared at the Wanamaker artists' anniversary concert on November 20, giving songs in French and English. On December 6 she sang in a Red Cross benefit at Pittston, Pa.

Walter Heckman, operatic tenor, who has toured the country with success, and who is now a soldier at Camp Upton, Yaphank, L. I., gave a recital for the boys there, giving great pleasure to his audience. He will give other recitals in the camps in the near future, in conjunction with some other Soder-Hueck artists. Mr. Heckman is a lieutenant.

Julia Meade Starkey, contralto, is busy filling engagements as soloist in recitals given by the War Recreation Board of Louisville, Ky. She is meeting with pronounced success. Mme. Soder-Hueck has reason to be proud of the success of her various singers.

MABEL GARRISON

Extolled by Critics

Chicago Symphony Orchestra November 16th-17th

"The aria is one of those super-human feats of range, execution and memory. . . . Incidentally Miss Garrison is somewhat of a marvel to have been able to learn and sing it. There are high notes without number, and I have no words to express the airy, delicate grace with which she juggled them."—*Chicago Journal*.

"Miss Garrison mounted many feet in the estimation and appreciation of the Chicago public by her admirable execution of the arch-difficult aria which contains every coloratura feat ever written. All these prodigious exhibitions of 'super-sopranoism' were accomplished with unvarying purity of tone. Her staccati were as clean-cut as steel, without being metallic, her runs like tiny rockets of sound, and her musicianship a thing of joy."—*Chicago American*.

"She sang her high notes with apparent ease and also gave a remarkably fluent and finished performance of the aria. She surpassed the success which she gained here last year as soprano soloist in the Mahler symphony."—*Chicago Daily News*.

"Miss Garrison, in spite of her youth, is one of the chosen. Hers is one of the most beautiful soprano voices that the human ear has ever heard, and no superlatives in her case would be exaggerations."—*Chicago Staats-Zeitung*.

"She distinctly made good and added to the favor she won during festival week."—*Chicago Tribune*.

"She gave an exhibition of some of the most beautiful singing ever heard at these concerts—or anywhere else, for that matter. She has a coloratura voice of extraordinary range, and yet warm in quality, and she sings with the greatest possible ease."—*Chicago Examiner*.

"It is pleasant to testify to the uncommon skill of Miss Garrison. It is no ordinary vocalist who is able to invest this aria with such brilliancy and charm."—*Chicago Herald*.

"She sang it charmingly, with fine taste, delightfully clear runs, and a voice of lovely quality. As a tour de force the Strauss aria was a striking display."—*Chicago Evening Post*.

Boston Symphony Orchestra November 23rd-24th

"She gave a superb performance in point of musical conception as in skill with decorative song requiring a consummate art. In all, a singer of remarkable equipment."—*Boston Globe*.

"She has the happy faculty of giving her audience the impression she enjoys singing fully as much as it does in hearing her sing. Few are the singers who would dare attempt her selections of yesterday, and fewer still are those who could score such a triumph."—*Boston Traveler*.

"Miss Garrison sang with superb bravura and masterly expression. Seldom has any young singer accomplished so much with music of such difficulty of range and execution, and, in some passages, subtlety of expression."—*Boston Post*.

"She won the audience by her pure and light voice, by the charm of her sustained song, by the ease with which she triumphed over appalling difficulties and by her modesty and grace."—*Boston Herald*.

"The aria was terrifically high, but Miss Garrison sang it clearly, and established the worth of her vocal technique beyond cavil."—*Boston Advertiser*.

"Because we listeners and our generation of coloratura singers are passing into the fifties, the voices and the arts of decorative song are not declining from the earth.

"The Strauss aria exacts all that the means and methods of coloratura singing may accomplish, to say nothing of the highly sustained song or smoothly flowing declamation along the way. It asks a voice of exceeding range—to 'F' above the staff—and suppleness; that voice must be light, limpid, finely tinted as well, and not shrill or bodiless, and the singer must play a manifold, subtle and tireless artistry with elegance and charm.

"All these necessities Miss Garrison's voice, skill, presence and implication of personage and mood brought to the music. Her girlish presence, her ingeniousness and sincerity of manner quickly commended her to her audience."—*Boston Transcript*.

DR. ERNST KUNWALD, AUSTRIAN, DETAINED AS ENEMY OF U. S.

Distinguished Conductor of Cincinnati Orchestra Released Immediately on Parole—Will Not Remain at Head of the Organization—Rothwell to Lead

The musical world was surprised and shocked to learn last Saturday that Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, had been arrested by United States Marshal Devaney, at Cincinnati, and taken to the county jail at Dayton, Ohio, preparatory to internment for the period of the war. After less than twenty-four hours he was released on parole.

It is understood that the order for the arrest was based on instructions from United States Attorney General Gregory, under section 12 of President Wilson's enemy alien proclamation of April 6. The arrest was made in the Times Star Building, Cincinnati, where the offices of the Cincinnati Orchestra are located.

Immediately afterward Doctor Kunwald made this statement:

"My conscience is clear. I have regarded myself as a guest in this country and have so conducted myself. Neither before nor since America went into the war have I said or done anything contrary to the laws of the United States. I am an Austrian subject and a loyal citizen of my own country, but I have always tried to be law abiding here."

It appears that some opposition had developed in Cincinnati against Doctor Kunwald on the ground that his Austrian citizenship might embarrass the orchestra association, of which Anna Swinton Taft, wife of Charles P. Taft, is president. Some weeks ago Doctor Kunwald tendered his resignation but because of his unquestioned rank as a conductor, his high musical ideals and his successful work with the orchestra, its executives refused to allow him to go.

They now have decided not to ask Dr. Kunwald to remain as conductor of the orchestra, and Walter Henry Rothwell has been engaged to lead its next five concerts.

The release of Doctor Kunwald on parole establishes his status technically and politically and there is no likelihood of any further trouble, as he is a peaceful and high minded gentleman.

TREASURY DECISIONS ON WAR TAX

In the latest issue of the government weekly called Treasury Decisions there are some items of interest to musicians and the music-loving public.

Honorary Members of Choral Societies

Here is one specially important for choral societies:

Complimentary tickets given to and used by honorary members of a chorus are liable to the same tax as similar tickets sold to the public. Tickets furnished free to associate members who pay dues for the support of the chorus are liable to tax up to the value of the tickets.

Musicians at Informal Dances

Another decision will be of special interest to the smaller communities where informal neighborhood dances are often held, at which the musicians are paid by a voluntary contribution. The decision reads, in most informal English:

If a group of people get together and take up a collection or contribution of money to pay for the music, such collection or contribution would not be regarded as price paid for admission to a dance.

No Tax on Piano Players, Etc.

Still another decision is of importance to those contemplating the purchase of player pianos or their accessories. The Treasury Department has ruled that:

This act does not levy a tax upon the sale of player pianos, etc., by retailers. Accessories to piano players, phonographs, etc., are not taxable, unless sold in combination with the machine, in which case the tax attaches to the completed article. Toy talking machines are taxable.

Bracale Opera Company Leaves

In two detachments, one leaving last Saturday by boat and the other Tuesday of this week via train, to Key West, the Bracale Opera Company started off to Havana to begin there a five months' season, which, besides the Cuban capital, will include the large cities of that republic and a visit to Costa Rica and Venezuela. In addition to the list of artists published some time ago in the MUSICAL COURIER, the famous Japanese soprano, Tamaki Miura, went along for several special performances of "Madame Butterfly." Impresario Bracale and Musical Director Polacco are both most enthusiastic over the prospects of the season and expect it to be a pronounced success from every standpoint.

Boston Opera Company Finishes

Manager Max Rabinoff's Boston Opera Company, contending in vain with the unsolvable problems of transportation, came back to New York the middle of last week, after a final session in Grand Rapids, Mich., when the concluding bill was made up of one scene from each of the five operas in the company's repertoire, sung in costume, but without scenery or action. An excellent business was done in Canada, particularly in Toronto; but fair to poor business in the American cities where the company appeared, and the utter impossibility of keeping up to its schedule, on account of the demands on railroads caused by the war, compelled Manager Rabinoff to disband his company without thought of reorganization during the present season.

The one bright feature of the short tour was the hit scored in every city visited by Ada Navarette, the Yucatan coloratura soprano, who received some most extraordinary notices. It is likely that she will go to Havana for several

special appearances with the Bracale Opera Company and, on her return in January, will be sent out in concert by Mr. Rabinoff. She is already engaged for an appearance with the Toronto Symphony Orchestra in February, an engagement which was not sought by the artist or her manager, but spontaneously offered by the management of the orchestra after hearing her operatic appearance in Toronto.

SIXTH METROPOLITAN WEEK

**Revival of "Daughter of the Regiment" and "Marouf"
Première the Features**

"Marouf," a French opera, music by Henry Rabaud, libretto based on one of the Arabian Nights' Tales, will have its American première at the Metropolitan Opera House Wednesday evening, December 19. Giuseppe de Luca will sing the title role with Mme. Alda as the Princess. Others in the cast will be Kathleen Howard and Rothier, De Segurrola, and Chalmers. The ballet will be led by Rosina Galli and Mr. Bonfiglio. Pierre Monteux will direct the performance.

"La Figlia del Reggimento," postponed from December 8, will have its promised revival next Monday evening, December 17, with Mme. Hempel in the title role, Scotti as Sergeant Sulpice and Carpi as Tonio. Papi will conduct.

Other operas for next week are: Thursday evening, "Carmen," Farrar, Peterson, Caruso, Whitehill, De Segurrola, Monteux; Friday evening, "Boris Godunoff," Homer, Delaunoi, Didur, Rothier, Althouse, De Segurrola, Papi; Saturday matinee, "The Marriage of Figaro," Hempel, Farrar, Matzenauer, De Luca, Didur, Malatesta, Bodanzky; Saturday evening, "L'Oracolo" (for the first

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time this season), Easton, Diaz, Scotti, Didur, and "Pagliacci," Muzio, Martinelli, Amato, Moranzoni.

At next Sunday night's opera concert, December 16, a program exclusively of French music will be given. Mmes. Easton, Homer and Delaunoi, and Althouse, Rothier and Laurenti will sing. The orchestra will be under the direction of Richard Hageman.

"La Bohème" will be given at a popular price matinee on Christmas Day, sung by Misses Peterson and Miller, and John McCormack, Scotti, Didur, De Segurrola, and Malatesta. Papi will conduct.

Critics to Pay Their Own Taxes?

Managers have been warned by the Internal Revenue Department against issuing tickets for the use of critics of newspapers, magazines and periodicals "at a nominal price, say ten cents, with a one cent war tax where neighboring seat holders pay \$2 or more for a similar seat and a corresponding tax." The word from Washington is to the effect that "subterfuge of any kind for the purpose of avoiding the clear intention of the amusement war tax law makes managers liable not only to all taxes involved, but to criminal prosecution as well."

Red Cross to Get \$100,000 from McCormack

John McCormack has undertaken to raise \$100,000 by means of concerts and turn over the proceeds to the American Red Cross. He will pay his own expenses. The first concert in this patriotic tour will be given in Washington, December 18. President and Mrs. Wilson have promised to attend.

Genevieve Vix to Wed Russian Prince

Genevieve Vix, the new French soprano of the Chicago Opera Association, who made a striking success in her debut as Manon on December 1, informs the MUSICAL COURIER that she will be married in Chicago during the present month to Prince Cyril Narishkine, a cousin of ex-Czar Nicholas of Russia.

Muck and Kreisler in Halifax Benefit

Next Sunday afternoon Dr. Muck, Fritz Kreisler and the Boston Symphony Orchestra are to give a concert in Boston for the benefit of the Halifax sufferers, the entire proceeds to go to those unfortunate.

NATIONAL BUREAU FOR MUSIC

(Continued from page 5.)

advantage of the educational opportunities. Music would serve as an attraction to relieve the monotony and at the same time give pleasure.

Sarah Elkus, who is employed by the Board of Education, of New York City, to further this educational cause by forming classes in the factories and shops, has many difficulties to face. In her talks to the committee of the Fifth Avenue Association she makes plain that it is evident that some of the employers should receive the education first, before attempting to take up the education of the employees. Instances of this kind, of course, are rare, and it would be difficult to utilize music in this work of Miss Elkus. Notwithstanding this, a talking machine or a player piano would be of vast advantage. Although Miss Elkus is compelled to consider the question of time in these factory schools, the results from her work and that of the teachers provided by the Board of Education, have been of the most encouraging nature. The movement has just started and will, of course, gather impetus as the work goes on.

Miss Borchard in her interview gives evidence that it is necessary to co-operate with the Bureau for the Advancement of Music (under the directorship of C. M. Tremaine), which is doing such a wonderful work in this country, and which has been in existence only a little over a year. The Bureau for the Advancement of Music does not confine its efforts to the city of New York, for its work is already manifest throughout the country in the larger cities like Pittsburgh, Chicago, St. Louis, Boston, San Francisco, Minneapolis, Philadelphia, etc., in the way of music pages published by the daily newspapers. The Bureau for the Advancement of Music supplies to these publications material that has to do with Music, and of a nature that would interest the home.

When Mr. Tremaine first undertook this valuable and successful work, it was a seemingly hopeless task. It was absolutely new in its features and its purposes, but he built slowly and carefully, and he has accomplished wonders. The broadness of the work of his Bureau is shown in the remarks of Miss Borchard.

Every city in the Union can utilize this Bureau for the Advancement of Music just as it is proposed that the Bureau should be utilized in educating the aliens in New York City. It does not follow that the other cities in this country would utilize the Bureau in exactly the same manner, for its work can be applied in any direction that will tend toward creating a love for music, and as Miss Borchard has illustrated in what she says, the greatest influence in bringing the races together is music.

Attached is a letter received by the MUSICAL COURIER from Mr. Tremaine. It is answered in an editorial in another part of this paper:

NATIONAL BUREAU
for the
ADVANCEMENT OF MUSIC
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New York, December 4, 1917.

The Editor, Musical Courier:

In this week's MUSICAL COURIER, I notice you raise an issue between the National Bureau for the Advancement of Music and the new Musical Alliance.

This I regret although I thank you for the complimentary things you have said about the work of this bureau.

When the music advancement work was undertaken over a year ago by this bureau, I was unaware of the great number of organizations working for the same cause—arousing and increasing the interest in music.

Each of the organizations was devoting itself to some particular field which it considered the all important phase of the work, with the result that the interest of each organization in its own work blinded it to the value of that which was being done by others. The spirit of co-operation was lacking and in many cases the spirit of antagonism was present.

For this bureau to become another organization devoting its energies to a specific and limited phase of music advancement, would simply result in swelling the number of such organizations from 100 to 101, or 200 to 201, or whatever the number might be, with comparatively small additional benefit to the cause. If we became absorbed in achieving only our own success, our efforts would be narrowed accordingly. After all, it was not the bureau's success or prestige we were organized to secure, but results.

Here as we saw it was a wonderful opportunity for real accomplishment—simply to live up to our name—the National Bureau for the Advancement of Music—submerging our own identity when necessary and working with equal ardor for the success of every other institution and individual whose work is helpful to the cause. It is easier to be the other fellow who does what he wants to do than it is to get him to help us to do what we desire to do, and if it advances the general object there is benefit in using his organization and his enthusiasm to the full. It makes no difference whose name is attached to the results.

There is already existing enormous power sufficient to arouse this country to an appreciation of the value of music to each individual inhabitant—man, woman and child.

Much of this power is being utilized, but it is not co-ordinated—hence a large element of waste. We are trying to bring about the needed co-ordination.

There is also the unused power of those who benefit financially from an interest in music, yet who do nothing to advance it. We are endeavoring to stir up these people (whether commercially or professionally concerned) to use their power, and to co-ordinate all this power wherever it exists or in whatever channel it may be operating so that it may increase its efficiency. The results already accomplished by the bureau show the value of this thought.

In addition to furthering the work of other organizations the bureau has of course been carrying out ideas originated by it and to which it gives special attention.

Our policy is to quarrel with no one as to the value of his work of our own. You can therefore see that while I regret that in place of assisting our efforts, the Musical Alliance should have started a separate organization doing the same work, I cannot take issue with them.

I trust that between us we may be still more effective in arousing the slumbering musical forces to the opportunity at hand.

Very truly yours,
C. M. TREMAINE.

Marguerite Sylva—Mamma

The New York Morning Telegraph of December 6 states that Marguerite Sylva, the prima donna, who married Captain Bernard L. Smith, U. S. N., in Paris, has just become the mother of a baby girl, the event taking place in Washington, where Mrs. Sylva-Smith has been staying with relatives of her husband since shortly after she returned to this country last summer. It is understood that Mme. Sylva will return to the stage as soon as she is again sufficiently strong.

What the Daily Press Said of the Debut, Last Friday, at the Metropolitan Opera House, of

FLORENCE EASTON

AS SANTUZZA

"NOT SINCE MME. DESTINN'S IMPERSONATION OF SANTUZZA HAS THE METROPOLITAN PRESENTED A MORE ADMIRABLE ARTIST IN THE ROLE. SHE POSSESSES A POWERFUL AND DRAMATIC SOPRANO VOICE, SANG WITH BEAUTIFUL QUALITY AND GOOD METHOD AND PROVED HERSELF AN ACTRESS OF TEMPERAMENT AND RESOURCE."—*New York American*.

New York Sun.

FLORENCE EASTON MAKES HER DEBUT.
ENGLISH SOPRANO DISPLAYS ADMIRABLE QUALITIES IN OPERA.

Mme. Easton made a distinctly good impression. She sang last night with excellent musicianship, which showed itself in her perfect knowledge of the score, in her absolute correctness in the notation of her part and her admirable phrasing. Her impersonation also had some emotional value and theatrical picturesqueness.

The Evening Telegram, New York.

Another feature of the double bill was the first appearance in the role of Santuzza in "Cavalleria Rusticana" of Miss Florence Easton, a singer already favorably known here in concert and opera.

Miss Easton is a singer and actress of unusual ability, and judging from her performance of Santuzza she will be a valuable acquisition to the opera company.

The New York Herald.

MME. EASTON A NEW SANTUZZA
ENGLISH SINGER SUCCESSFULLY MAKES HER FIRST APPEARANCE AT THE METROPOLITAN.

Mme. Easton gave an admirable performance. She has a beautiful voice and she seemed well suited to the sorrowful part of Santuzza. The role has not been sung better since Miss Emmy Destinn was with the company. The audience was quick to show appreciation. From the boxes to the gallery she was applauded at the end of the opera.

New York American.

Miss Easton is an American soprano who has many European successes to her credit. Not since Mme. Destinn's impersonation of Santuzza has the Metropolitan presented a more admirable artist in the role. She possesses a powerful and dramatic soprano voice, sang with beautiful quality and good method, and proved herself an actress of temperament and resource.

New York World.

EASTON MAKES DEBUT HERE IN "PAGLIACCI."

HAS PLEASING VOICE AND DISPLAYS EXTRAORDINARY DRAMATIC ABILITY.

The new soprano has a voice of sympathetic timbre. Mme. Easton acquitted herself with much credit and disclosed a dramatic talent above that ordinarily disclosed in opera.

New York Tribune.

Miss Easton possesses a lyric voice of rare purity and sensuous charm. Her impersonation was poignant and sincere. It is certain that she is an interesting artist, and one who ought to take a high place in the Metropolitan forces.

New York Globe.

Her Santuzza proves to be one of the most dramatic we have seen, and she is a singer of rare musicianship, who phrases both musically and rhetorically with remarkable skill.

New York Evening World.

In the Mascagni work Florence Easton, the Americanized Englishwoman, as Santuzza, made her Metropolitan Opera House debut. She looked, acted and sang well. She got a warm reception.

New York Evening Journal.

She gave the music a dramatic flare that made her singing generally effective.



New York Evening Sun.

Her voice is of excellent quality, and was very well used last night despite the fact that it was the singer's first appearance here. Miss Easton undoubtedly will be a valuable addition to Mr. Gatti-Casazza's forces.

Morning Telegraph, New York.

FLORENCE EASTON MAKES DEBUT AS SANTUZZA IN "CAVALLERIA" AND DOES WELL.

The general impression was that she did unusually well. She sang clearly and steadily, without the evidence of nervousness which characterizes so many first appearances.

The Evening Mail.

A NEW SANTUZZA AT THE METROPOLITAN.

Great Santuzzas have been a rarity at the Metropolitan Opera House in recent years, and it is gratifying to find even a generally satisfactory interpreter of the deluded heroine of Mascagni's little Sicilian melodrama. In Florence Easton, however, the Metropolitan Opera Company last evening introduced a Santuzza who can receive far more than this conventional commendation.

Her voice is . . . entirely able to carry out the commands of her intelligence, and it is particularly effective in the variety of its emotional coloring.

New York Times.

Florence Easton . . . gave a performance of intelligent, refined, and musicianly skill, never forcing, but always coloring her tones to suit the emotion of the moment, while her Santuzza was a figure that fitted well into the picture of Italian life among the lowly.

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Among celebrated vocal masters is George Sweet, who long has been a leader, not only because of his splendid teaching ability, but also because of his broad experience as a singer and the excellent results attained by his professional pupils, who occupy prominent positions in the operatic, concert and theatrical world.

Among Mr. Sweet's pupils have been Frank King Clarke, of Berlin; Dr. Carl Dufft, of New York; George Fergusson, of Berlin; Mr. and Mrs. Reginald DeKoven, Alice Nielsen, Florence Mulford, Shannah Cumming, Viola Gillette, Mabel Gilman and Katherine Bloodgood.

It will be remembered by old opera-goers that Mr. Sweet was associated in Italian opera with such artists as Mme. Patti, Etelka Gerster, Campanini and others. He also has been extensively known for his fine work in concert and in English opera.

During Mr. Sweet's two years of study in Florence, Italy, with Vannucini, he, at the same time, received his stage training under Tommaso Salvini, the great tragedian. He also finished with Felice Varesi, at Milan, who created Rigoletto, Macbeth and leading baritone roles in many of the greatest operas of Verdi and Donizetti. With him, Mr. Sweet mastered a repertoire of thirty-four operas and sang them throughout Europe and America.

In his large classes are found many leading choir singers of New York City; members of the theatrical profession have taken advantage of studying with him, during their seasons in New York, and vocal teachers from all parts of the United States and Canada make up his summer class.

Mr. Sweet is the possessor of a resonant and remarkably pure and well poised baritone voice, capable of illustrating the various phases of vocal art, which is so very necessary for effective theatrical development. With his abundant musical endowment and broad experience, it followed that Mr. Sweet attained first rank as a vocal teacher as soon as he gave his attention to that branch of musical art and won directly a wide and distinguished following.

From the foregoing it may be concluded justly that Mr.



Photo by Press Illustrating Service, Inc.
GEORGE SWEET GIVING A LESSON IN HIS NEW YORK STUDIO.

Paul Parks, baritone (opposite Mr. Sweet), and Signor Longo, tenor. Mrs. Longmaker, formerly accompanist for Mme. Nordica, is at the piano.

Sweet's services would be of inestimable value to a conservatory or musical college wishing to present performances of opera, his twenty-two years of experience as an artist being of utmost worth.

In conversation with a MUSICAL COURIER staff member recently, Mr. Sweet exposed one of his greatest ambitions; that is, to take charge of the operatic department of an institution where he could have control of that department, and where, given the proper talent and working ability, he could produce operatic performances which would stand comparison with any operatic productions in the country.

Mr. Sweet's standing as a vocalist places him in a position to offer special inducements to students in the art of singing, from beginning to finish, especially those who desire to enter upon an operatic career in Italian, French, German or English languages; also to prepare them in all branches of stage department for the same.

Incidentally it might be added that there is one souvenir of his career which Mr. Sweet prizes especially high. As shown by the records of the Philharmonic Society of Florence, Italy, he was the recipient of an honor seldom conferred. This was in the form of a diploma of honorary membership presented to him in 1877 on the occasion of his appearance with the celebrated Florentine Orchestra in a first performance of a cantata, "Cristoforo Colombo," by Gambini, given in honor of a visit of Dom Pedro, then the Emperor of Brazil. This society had conferred but ninety-seven honorary diplomas in its sixty years' existence at that period.

Marie Morrisey's Extensive Bookings

On December 16, Marie Morrisey, the popular contralto, will complete a thirteen weeks' tour through the eastern states. Her list of bookings is impressive, bearing conclusive evidence to the excellence of her work. Her bookings from November 5 to December 15 are as follows: November 5, Erie, Pa.; November 6, Lorain, Ohio; November 7, Norwalk, Ohio; November 8, New London, Ohio; November 9, Meadville, Pa.; November 12, Corry, Pa.; November 13, Youngsville, Pa.; November 14, Dunkirk, N. Y.; November 15, Sandusky, Ohio; November 16, Fremont, Ohio; November 19, Barberton, Ohio; November 20, Elmore, Ohio; November 21, Elyria, Ohio; November 22, New Philadelphia, Ohio; November 23, Strasburg,



TWO BARITONES AND A DEER.

After his summer school at Schroon Lake is finished, Oscar Seagle stays on there for a month or two each year, enjoying the only real vacation which he allows himself. If things go right, as they did this year, the Seagle family is well supplied with venison. The photo shows Mr. Seagle (left) and Paul Lundy, his pupil and right-hand man, with a deer which they have just brought down and loaded on to the Seagle Buick for transportation.

Ohio; November 26, Piqua, Ohio; November 27, Eaton, Ohio; November 28, Oxford, Ohio; November 29, Franklin, Ohio; November 30, College Corner, Ohio; December 3, Newport, Ky.; December 4, Lexington, Ky.; December 5, Cincinnati, Ohio; December 6, Greenfield, Ohio; December 7, Williamsport, W. Va.; December 10, Logan, Ohio; December 11, Nelsonville, Ohio; December 12, New Lexington, Ohio; December 14, Wilmington, Ohio, and December 15, Bremen, Ohio.

Christine Langenhan, Champion Knitter

Christine Langenhan, the dramatic soprano who gave a very successful recital in New York recently, is a champion knitter. At Douglas Manor, L. I., where she has a beautiful home, she has set the pace in knitting, being one of the most persistent and speedy among the Red Cross Association workers in plying the needles. Mme. Langenhan is as enthusiastic about her knitting as she is about everything else, whether it be the study of a new song, a horseback ride, a game of tennis or a dip in the surf. The soprano had a goodly number of sweaters and blankets to her credit at the end of this past summer and these articles were of the variety that the soldiers can actually make use of.

While many have declared the gentle art of knitting to be a bore and a waste of energy, Mme. Langenhan considers it a fascinating and useful diversion. "It is a boon, especially to the singer," said the soprano recently to some one who chided her for pursuing her knitting so persistently. "The nerves of the artist are more tense and more unsteady than those of the average worker's," she said. "Knitting has a most soothing effect upon the nerves, particularly after strenuous work or excitement. Besides, one can relax so completely while knitting. It is wonder-



CHRISTINE LANGENHAN.

ful for the mind as well as for the body. Despite the fact that the musical season is in full swing and I am constantly studying new songs for my repertoire, I still find plenty of time to knit."

Knitting is not the only work that Mme. Langenhan is doing for the war. She has sung for the Allied Cause upon many occasions, giving her services to help the French and Italian wounded.

HEIFETZ IN CHICAGO AND NEW YORK

A few paragraphs taken from the overwhelming critical praise recently showered upon Jascha Heifetz. A reprint, in their entirety, of the notices received by this Russian genius would fill several pages.

New York Sun, Dec. 2nd.

"Without doubt the most significant detail of Jascha Heifetz's second recital was the spell-bound absorption of a great and miscellaneous audience while he played the famous chaconne of Bach. It was an extraordinarily beautiful performance in which all that glorifies this inexpressibly intimate piece of musical self-communication was published with an air of perfect spontaneity."

New York Tribune, Dec. 2nd.

"Bach's chaconne was the chief number on the program, and the young artist seemed quite unconscious of its astounding difficulties. The great chords rolled from his violin as easily and as richly as though struck from the manual of an organ."

New York World, Dec. 2nd.

"The greater portion of 3,000 people in Carnegie Hall yesterday made a demonstration at the close of Heifetz's recital such as this city has not experienced since the early days when Paderewski was the sensation of the hour. There is no longer any doubt as to the pre-eminence of Heifetz as a violinist."

New York Mail, Nov. 16th.

"When Jascha Heifetz made his debut not long ago he was called in these columns 'the perfect violinist.' His playing of the Bruch concerto yesterday gave no reason for changing that verdict. He received an ovation that threatened to stop the concert."

New York Times, Nov. 16th.

"There was all the beauty, the richness, the seizing quality of tone that he displayed at his recital; there was the fine finish, the elegance of phrasing through breadth and elasticity of bowing. Only a master plays with such style and effect."

New York Times, Dec. 2nd.

"Carnegie Hall has probably never held a larger audience than that which greeted Jascha Heifetz yesterday. The seats of the hall were filled and so were as many chairs as could be placed on the stage."

New York Evening Post, Nov. 16th.

"Jascha Heifetz has a pianissimo as flawless as Patti's and of the same carrying power; his tone is of exquisite purity and sweetness."

New York Telegraph, Dec. 2nd.

"Heifetz towers head and shoulders above all his competitors. The fact that two hundred and fifty chairs were placed on the stage proved him to be the man of the hour."

New York Herald, Dec. 2nd.

"Mr. Heifetz's mastery of the instrument is uncanny. It is no wonder that within a month he has become the sensation of the season."

New York Globe, Dec. 3rd.

"The cornerstone of Mr. Heifetz's program was the Bach chaconne for violin alone. It was incomparable in its sheer beauty. The huge crowd listened abashed and spellbound. There was an ovation after every number."

Chicago American, Nov. 24th.

"If there is a better violinist than Jascha Heifetz, I do not know him; and if anyone can play the Tchaikowsky concerto like Jascha Heifetz, I do not know him. Neither does anyone else, it seems. Nothing can rival the amazing fleetness and surety of his fingers; nothing can surpass the quiet grace and nobility of his bowing; nothing can match the heavenly purity of his marvelous tone."

Chicago Herald, Nov. 24th.

"Salute, Mesdames and Messieurs. A genius has come to town. Yesterday at the Symphony concert Jascha Heifetz appeared for the first time and upon the chronicles of artistic history his achievements must be written in letters of flame. No such gift has been vouchsafed to the world since—it is not an exaggeration to say it—since Paganini. He has far outstripped the masters of his art."

Chicago News, Nov. 24th.

"Forget the many other performers who have played the Tchaikowsky concerto for violin that you have ever heard before for Jascha Heifetz's interpretation of it combines all the artistic qualities which you have heard in every other violinist."

Chicago Evening Post, Nov. 24th.

"According to our poor human conception, some things attain to a beauty that we can only call perfect. Such was the playing of the Tchaikowsky concerto by Jascha Heifetz; it was magnificent, and what he had in his mind he made us hear in the tones of his violin with such beauty as to stagger the imagination. Heifetz has reached the utmost beauty of the violin."

Chicago Journal, Nov. 24th.

"A great event happened at Orchestra Hall yesterday. It was the first meeting of Jascha Heifetz, the violinist, not a violinist, with a

Chicago audience. He is almost unbelievable. He is the wonder of this and many other seasons."

Chicago Examiner, Nov. 28th.

"That young wonder, Jascha Heifetz, transformed Orchestra Hall into a scene of such wild excitement and uproarious applause as is seldom witnessed in any concert. It was Paganini come to life again, the wizard of the violin rejuvenated. The unassuming youth, with his perfect art, bewitched the audience."

Chicago Journal, Nov. 28th.

"Heifetz undoubtedly made a record last night. If any other violinist, or any other musician, has ever filled Orchestra Hall and put scores of people on the stage four days after his first recital announcement he is invited to step up and present his proofs. I have no recollection of Paganini, therefore I do not venture an opinion as to whether Heifetz is the greatest violinist since that time, but there can be no question that he is the superior of any violinist before the public today. None of the others can be mentioned in the same breath with him. He went beyond violin playing and crossed the line of the impossible."

Chicago American, Nov. 28th.

"We of the twentieth century have witnessed a miracle. It remained for inscrutable providence to produce a super-Paganini, a miracle-genius such as the world views only in two hundred years. Such a one is Jascha Heifetz. He is a supergenius, a demi-god to be raved about. His technic is witchcraft; it can't be true! Such miraculous acuteness is not witnessed in centuries. Nothing like his playing has ever been heard in anybody's recollection."

Chicago Evening Post, Nov. 28th.

"You can not believe Jascha Heifetz save with difficulty even while the tones of his violin are in your ears. In hearing him we have heard the perfection of the art of music."

Chicago Tribune, Nov. 28th.

"Such playing as Heifetz did in two transcriptions of Beethoven by Auer is not to be described."

Chicago Herald, Nov. 28th.

"The art of this boy must be heard to be believed. The demonstration that greeted his achievements has not often been heard in Chicago."

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CONCERTS IN GREATER NEW YORK

TUESDAY, DECEMBER 4

George Hamlin, Tenor

One of the most interesting recitals given this season in Aeolian Hall was that of George Hamlin, which took place on Tuesday afternoon, December 4. Mr. Hamlin is no stranger to the New York musical public, his following being a large and enthusiastic one, as might easily be judged from the attendance on this occasion.

Mr. Hamlin possesses rare faculty as an interpreter, and is withal a thorough musician of sterling ability. His program, with but five exceptions, was entirely in English, a fact which held an attraction for many in his audience. "Star Vicino al Bell' Idolo," by Salvatore Rosa, and "Amarilli," by Caccini, served to open the program, the second number being worthy of special praise. Three songs by Louis Aubert, "Vieille Chanson Espagnole," "Si de Mon Premier Reve" and "Declaration," were the other exceptions to the English rule. Mr. Hamlin's French diction is remarkably fine. The audience was quick to show its appreciation, making it necessary to repeat the "Vieille Chanson Espagnole." His group in Old English consisted of three songs by James Hook, "Cold and Raw the North Did Blow," "O, Listen to the Voice of Love" and "When I Drain the Rosy Bowl," sung with splendid mastery of the style demanded by the old school. Two very fine songs were by Edward Horstman, "You Are the Evening Cloud" and "The Golden Stag," the latter being dedicated to Mr. Hamlin. These are exceptionally interesting numbers, and Mr. Hamlin's interpretations added not a little to their effectiveness. Another group included the four sea lyrics by Campbell-Tipton, written for and dedicated to Mr. Hamlin, "After Sunset," "Darkness," "The Crying of Water" and "Requies," as they are termed. The titles are indicative of their character, replete with beautiful tonal coloring. In this same group also was "The Sea Hath Its Pearls," of Rudolph Ganz, who was in the audience. The final group consisted of "My Love is Like the Red, Red Rose" (Brandeis), "Do Not Go, My Love" (Hageman), "June" (Rummel), "Sweet Peggy O'Neill" (Waldrop) and Cowen's "Border Ballad." The Hageman number was sung by request, Mr. Hamlin announcing it himself. There were numerous encores necessary, among them being the "Romanza" of Leoncavallo.

Richard Hageman was at the piano, which means that Mr. Hamlin was given a support which was at all times worthy of the highest praise.

Sophie Braslau, Contralto

Carnegie Hall, New York, held a large and enthusiastic audience on Tuesday evening, December 4, when Sophie Braslau gave her first song recital in that hall, although it was her third annual New York appearance as a recitalist. She sang Italian, Russian, French, English, Old Irish and a Yiddish piece by Schallit, "Eili, Eili." Miss Braslau was in excellent voice and sang with style. Her voice was rich and brilliant, of considerable compass and power, used with admirable skill and understanding.

"Ah, Willow" in the first group was an appealing number, well interpreted by Miss Braslau, while "Ere the Long Roll of the Ages End" (Irish air) was given with the proper feeling. In the second group, two Moussorgsky songs, "The Orphan" and "The Classicist," were effective, especially the first one, which gave the contralto ample opportunity for her fine dramatic powers. "Eili, Eili," sung in Hebrew, with its plaintive peculiarity, might be considered her most successful number, judging from the enthusiastic applause, which lasted for several minutes after the songs had been finished. "L'Arabia" (Bizet), "Nocturne" (Chausson) and "Au bord de l'eau" (Cuvillier) were most attractive, and were followed by Sibella's "O Bocca Dolorosa" and "Villanella," which was sung by request. Of the last group, containing numbers by Fisher, Crist, Josten and Manney, "Coolan Dhu" by Leoni was the most favored.

Miss Braslau is a young singer who has made rapid development in both the operatic and concert fields. Her work shows intelligence and earnestness of purpose. Richard Hageman's remarkably subtle and discriminative accomplishments at the piano lent much additional interest to the evening.

Olive Nevin, Soprano

Olive Nevin, a cousin of Ethelbert and Arthur Nevin of music fame, gave a delightful recital—her first in New York—at the Princess Theatre on the evening of December 4. She possesses a light soprano voice of pure lyric quality, which she handles with ease and surety. She has further a pretty taste in the selection of her program to interest and entertain her hearers and equally good taste in the rendition of the chosen numbers. The program was

divided between Italian, Norwegian (Grieg), French, English and American songs. All of them were well done, but her work in the English group was particularly good. The concluding group was made up of four of the most familiar of Ethelbert Nevin's songs. It is a long time since any of his works have been frequent on recital programs. The unusual success which Olive Nevin earned with them proves that they still have a legitimate place when well sung. Julia Kusanoff's accompaniments were not up to the standard which one is accustomed to hear in New York recitals.

David and Clara Mannes, Sonatas

David and Clara Mannes opened their eleventh season of sonata recitals on Tuesday evening, December 4, at Aeolian Hall, New York. The program contained Mozart's sonata in D major for piano and violin, Brahms' sonata in C minor, op. 120, No. 1, for viola and piano, and Lekeu's sonata in G major for piano and violin. Mr. and Mrs. Mannes sustained their artistic standard by the excellence of their ensemble work. A good sized and representative audience attended.

WEDNESDAY, DECEMBER 5

Oratorio Society of New York

Gabriel Pierné, a Frenchman, and Sir Edward Elgar, an Englishman, supplied the music for the recent concert given by the Oratorio Society of New York "in honor of Belgium," from which it must not be inferred that the composers of Belgium are unable to honor their native land. The words of the patriotic poem recited by Frances Starr

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were translated from the French of Emile Cammaerts, who is a Belgian, and the text of Pierné's "Children's Crusade" is founded on a Flemish legend. The concert therefore had a certain amount of Belgian backing. Incidentally, however, the Oratorio Society had a great share of the honor of the evening. The chorus was well balanced and produced a good quality of tone. The balance of the ensemble could best be heard from the middle of the back row. Those who sat near either side of the chorus and orchestra might think at times that certain instruments or voices were too prominent. But it would be physically impossible to place to better advantage the hundreds of singers and players. Carnegie Hall, New York, was filled to the doors on this first appearance of Walter Damrosch as this season's conductor of the venerable choral society, founded by his father in 1873.

The singers were Marie Sundelius, Florence Macbeth and Rachel Harris, all sopranos. The tenor was Albert Lindquest, and the baritone was Royal Dadmun. None of the music was of the kind that concert singers would choose as a means to display voices and make public sensations. But all the soloists were pleasing and artistically satisfactory. Marie Sundelius as Alain and Albert Lindquest as the Narrator had the most trying work of the evening, and both were excellent. Florence Macbeth sang what fell to her with such satisfying art, that we only regretted that Pierné had not afforded her more opportunity. The chorus of 200 children from three of New York's public schools was above the average of school choruses. The tone was musical and the enunciation of the syllables particularly good. Ex-

cellent orchestral accompaniment was furnished by the Symphony Society of New York, composed, as it is, of players who are thoroughly in touch with their conductor.

Those who liked this childlike, not to say childish, kind of story were probably entranced with the improbable, not to say impossible, legend. No doubt a white bearded old gentleman will arrive by reindeer traction to climb down the chimneys of apartment houses and carry vast loads of Christmas presents via steam heaters to the bedsides of credulous children, but the Flemish legend of "The Children's Crusade" does not seem sane and reasonable. Marcel Schwob, who furnished the text, was evidently able to inspire Gabriel Pierné, for the composer has written some of his most pleasing and admirably varied music to it. The absence of quantity in French poetical metre explains the too frequent occurrence of passages resembling the pyrrhic and trochaic metres in English, which metres always sound weak and too innocently childish in a language which is iambic by preference.

John Powell, Pianist

When, "with great trepidation of spirit," as Mr. Powell said last year in announcing an all-Schumann program, he found his unusual undertaking was well received because so successfully carried out, this year he went a step further in giving a similar Schumann program, but confined to three works only. These were the seldom played "Humoresques," the occasionally heard "Kreisleriana" and the much played "Etudes Symphoniques." This was pretty heavy musical food, yet it attracted a large audience, which stayed, interested, to the end. No higher compliment is possible to the young American pianist. In detailed working out, large variety of touch and sympathetic interpretation Mr. Powell played the humoresques so well that several recalls brought him to the front. There was much warmth of color and spirit in the eight movements comprising the "Kreisleriana," which was followed by five spontaneous recalls. The pianist's virile touch, bracing spirit, delicacy and fairly orchestral climaxes in the "Etudes Symphoniques" were certainly remarkable, these being followed by six recalls, when he played an excerpt from the "Forest Scenes."

A sincere, unaffected and broadly capable pianist is John Powell.

THURSDAY, DECEMBER 6

Harold Land, Baritone

An all-English song recital was given in the auditorium of the library, New York University, December 6, by Harold Land, the well known baritone. He sang twenty-three songs, comprising works ranging from Handel and Haydn to living American composers. Mr. Land has dramatic ability, a most distinct enunciation, and favorable presence, all of which, combined with a baritone voice of unusual expressiveness, places him in the forefront of American singers. He sings "The Pretty Creature" and "When Dull Care" with real humor. While there was much dignity in such things as Handel and Haydn arias, a sacred song made unusual impression; it was John Prindle Scott's "The Voice in the Wilderness." A few of the best-liked songs of the afternoon were "Now Sleeps the Crimson Petal," Roger Quilter; "Pickaninny," Lily Strickland; "A Banjo Song," Sidney Homer; "The Trumpeter," Airlie Dix; "Mammy's Song," Harriet Ware, and "The Pipes of Gordon's Men," William G. Hammond. Following his fourth group, which ended with Tschaiakowsky's "Pilgrim's Song," Mr. Land introduced Bryson Treharne to the audience, and sang one of his songs with the composer accompanying.

An attendant said that Mr. Land drew the largest audience of any song recital ever given at the University. Among some of the well known patronesses of the affair were Mrs. Edward J. de Coppet, Mrs. John W. Draper, Mrs. Simon Guggenheim, Mrs. William F. Hornaday, Mrs. Henry M. MacCracken, Dr. Aristide Munn-Recht, Mrs. Finley J. Shepard and Mrs. John J. Stevenson.

Symphony Society of New York

Carnegie Hall was well filled, December 6, by an interested and demonstrative audience, assembled for the fourth Thursday afternoon subscription concert of the Symphony Society of New York, Walter Damrosch, conductor.

The Rabad symphony in E minor, No. 2, op. 5, opened the program. This was first heard here last season and its repetition was met with marked approval. This is by the same composer as the opera "Marouf," to have its first hearing at the Metropolitan Opera House, December 19—Henri Rabaud, conductor of the Opéra Comique at Paris, and known first of all as a composer of operas. This second symphony in E minor, op. 5, crowned by the Institute, was dedicated to Massenet, his teacher. Sere-made for string orchestra, in D major, No. 3, by Robert Volkmann, with cello solo by Mr. Roentgen, the third of three serenades for strings written by Mr. Volkmann in Budapest, proved a particularly graceful and ingratiating number. The impressive and magnificent symphonic poem

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from "The Redemption," César Franck, concluded the program.

Louise Homer, contralto of the Metropolitan Opera Company, soloist, was heard in a ballad, "The Looking Glass," and "My Wife," Damsch; "Sheep and Lambs" and "My Voice Is Heard Through Rolling Drum," Homer, and "The Red Cross Spirit Speaks," Parker.

Philharmonic Orchestra; Vernon Stiles

Vernon Stiles was the soloist with the New York Philharmonic Orchestra, Josef Stransky, conductor, at its concerts of Thursday evening and Friday afternoon, December 6 and 7, in Carnegie Hall. From the moment of his entrance in the special uniform made for him as the first man to receive a commission from Uncle Sam as a camp song leader he won his audience by his genial personality. Nor was his appearance in khaki the only novelty, for he sang the Twenty-third Psalm of Liszt, this being its first performance with orchestra in America. The significance of the text just at this time was not lost, and the audience recalled the singer many times as an evidence of its pleasure. Walther's prize song from "Die Meistersinger" was Mr. Stiles' other program number, sung to the English version by Frederick Jameson. Mr. Stiles' virile art and excellent vocal resources make him a tenor of whom America may be justly proud.

Conductor Stransky and his men gave a most enjoyable reading of the "Jupiter" symphony of Mozart, the applause being so prolonged that Stransky caused his men to rise and share therein. The "Rondes de Printemps" of Debussy and the justly popular "Sorcerer's Apprentice" of Dukas made up a group which necessitated another rising of the entire orchestra. The remaining orchestral numbers on the program were the overture to Mozart's "Don Giovanni" with the Busoni ending, which opened the program, and the "Romeo and Juliet" fantasy of Tchaikowsky, which brought the evening's pleasure to a finish.

FRIDAY, DECEMBER 7

Boston Symphony Orchestra

Rachmaninoff's overlong and underinteresting second symphony consumed the greater part of the available time at the concert of the Boston Symphony Orchestra in Carnegie Hall, New York, on Friday evening, December 7. The work might gain a little in excitement if conducted by a musician of more temperament and passion, and of less rigidity of beat and placid calculation than Dr. Muck habitually employs, but the intrinsic value of the symphony could be raised only by reducing the inordinate length of the thematic development and increasing the supply of attractive musical themes. It was exceedingly well played, but the performance was by no means technically perfect, as any trained ear could hear when certain phrases for two or more instruments in unison—strings, wood or brass—were not played as if by one performer. Hypercriticism, however, is out of place in view of the fact that the

discriminating public gave Doctor Muck and his superb orchestra an unusual amount of applause for this Russian symphony in E minor. The second part of the program consisted of the overture, nocturne and scherzo from Mendelssohn's music to "A Midsummer Night's Dream." Its harmonies and orchestration seem a little thin and faded now; but after all, the buoyant spirit and healthy humor of the German Hebrew's music for the Englishman's Greek comedy were welcome and cheering after the wintry winds that swept across the steppes of Rachmaninoff's all too Russian supersymphony. Time has laid its hand more heavily on the overture than on the scherzo. Mendelssohn could never have heard a better performance than the Boston players gave last Friday.

On Saturday afternoon, December 8, the same orchestra, in the same hall, began its concert with MacDowell's "Indian" suite, No. 2, a score replete with pleasant melodies and happy suggestions, and a work that makes no pretensions to strength and grandeur. Every page shows the refinement of MacDowell's art and a poetical basis for his musical inspiration. The work evidently pleased the audience. It is to be hoped that the foreign conductors of the Boston Orchestra will find a few more American works worthy of interpreting to American audiences. Into Debussy's "La Mer" Doctor Muck put as much of the Gallic spirit as was consistent with his instinct for precision and strict tempo. With the help of his great orchestra he made manifest the glowing colors and shimmering effects of these impressionistic sketches, but of course he could not bring out what was not there in thematic worth. Ex nihilo nihil fit in the shape of melodies that haunt and music that is definite. Tristan waited by the sea for the ship that brought Isolde to him. Debussy paints the sea without the ship and without a trace of Tristan or Isolde. This shipless, loverless sea was well portrayed at the Saturday concert.

A broad and powerful performance of Beethoven's "Leonore" overture, No. 3, ended the program. Departing from his customary practice, Doctor Muck trusted to his memory and conducted "The Star Spangled Banner" without notes. He is not likely to forget it. The version played at the beginning of both concerts varied slightly in melody and much in harmony from the arrangement played at the concert of the Oratorio Society on the preceding Wednesday evening, which version was said to be official.

Permission to leave Massachusetts and go to New York was given to Dr. Karl Muck and the other twenty-two alien members of the Boston Orchestra by the Department of Justice in Washington, D. C. Permission to cross New York City to Brooklyn was granted by Francis J. Coffey, United States Attorney of New York.

Russian Cathedral Choir

The choir of the Russian Cathedral gave a concert at Aeolian Hall on Friday evening, December 7—perhaps its last one, for political conditions in the mother

country are reflected even here, and the continued existence of the choir is much in doubt. The whole program was devoted to a complete liturgy by Alexander Grechaninoff. It was evident that the singing of the choir represented hard work in rehearsal. All the way through there was remarkably little straying from the pitch, considering that the whole long work was sung without accompaniment. The quality of tone of the boy sopranos was oftentimes delightful and there was one of the typical Russian basso profundo voices, effective in solo work and a firm support for the polyphonic fabric.

A good sized audience evidently enjoyed the work of the choir and showed its approval from time to time. The work itself, after the first ten minutes, becomes very boring for anyone not interested or versed in Russian liturgical music.

Biltmore Musicale; Alda, Heifetz and Godowsky

The fact that the new Russian violinist, Jascha Heifetz, who was engaged to play at the Biltmore Morning Musicale of December 7, would be a magnet in itself, did not influence Manager R. E. Johnson to economize on the other artists who appeared on the program. As a matter of fact, either Leopold Godowsky or Frances Alda would have drawn a capacity audience, and naturally the combination of three of these foremost exponents of the piano, violin and voice drew an audience whose proportions were tremendous and whose enthusiasm was most evident.

Godowsky's selection of numbers proved a very happy one, especially "On Wings of Song" (Mendelssohn-Liszt), which opened the program, the Chopin A flat waltz and his own "Humoresque." His playing always has sheer fascination for his hearers. On Friday his remarkable qualities were in brilliant evidence as usual, his superb technique, scintillant and yet appealing tonal quality, and simple yet sincere and cerebral method of presentation. Quite the most enchanting of his numbers was his own arrangement of "If I Were a Bird" (Henselt), in which his extensions, additions and improvements were highly successful. His remaining numbers were etude, A flat (Blumenfeld), scherzo in C sharp minor (Chopin) and "March Militaire" (Schubert-Tausig). The applause was so prolonged and hearty that the great artist responded with an encore after each group, and even then had to bow further acknowledgment repeatedly.

The feature of Mme. Alda's program seemed to be the Finnish group, which contained "Jag Lefver" (Merikanto), "Finnish Cradle Song" (Jaernefeld) and "Ne crier mnie drug" (Rachmaninoff). These were charmingly sung and were most admirably suited to the soprano's voice, which was in wonderfully fresh and beautiful estate. Into the quaint cradle song Mme. Alda revealed such exquisiteness of shading that the delight was general. "Noel des petits enfants" (Debussy) served to disclose the singer's fine dramatic sense. Fourdrain's "Le Papillon"

(Continued on page 25.)

OLIVE NEVIN

Scores Remarkable Success in Her NEW YORK RECITAL

New York Journal

"Olive Nevin, a cousin of the composer of the same surname, is a soprano in her own right."

The Evening Post

"Olive Nevin sang with an agreeable and well schooled voice, charming manner and style and gave much pleasure to her audience."

New York Times

OLIVE NEVIN CHARMS IN SONG RECITAL.

"Olive Nevin, cousin of the composers, sang with unaffected charm as she declaimed her mother tongue and her utterance was not less clear in French, Italian, Norwegian and German. The young woman's simple directness, her absence of mannerism, she never once clasped her hands or clawed her dress after the tortured style of matinee heroines too numerous to mention—won sincere applause from an audience that filled the house."

The Tribune

"Olive Nevin has a voice of much power and beauty."

The Morning Telegraph

"Olive Nevin sang at the Princess Theatre. She is an artist that pleases. She sings with natural beauty of tone."

The New York World

"Her voice is fresh and her enunciation excellent, and there was something about her performance that was invigorating. She could be heard often with pleasure."

The New York Herald

"A large audience enjoyed her singing, of old French, Italian and English airs. . . . Miss Nevin has a pleasing voice and she sings with temperament and shows skill in characterizing her songs."

The Sun

"All her work shows intelligence and admirable feeling."

The Evening Mail

"The Nevin family is well represented in American music. Now comes Olive Nevin, a singer quite far above the average. Miss Nevin gave her first New York recital yesterday and showed at once that she has a good voice and knows how to use it. The quality is clear and gives the effect of unlimited volume. She interprets with a nice sense of dramatic and musical values. Her program contained a great variety of interesting songs."

The Globe and Commercial Advertiser

"Olive Nevin, of the family that has given American music two composers, resolved a good soprano voice which has been carefully trained and which served well as an instrument of expression for a singer of uncommon intelligence and vivacity. She proved herself one of the most promising vocal debutantes of the season. She is sure to be heard here often and with great pleasure."



OLIVE NEVIN will sing at the PLAYHOUSE, CHICAGO, January 29th, 1918

Management: MUSIC LEAGUE OF AMERICA, 1 West 34th Street, New York

INDIANAPOLIS CONSERVATORY OF MUSIC MOVES TO NEW HOME

The Indianapolis Conservatory of Music has opened the school year in its new home, located at 940 Middle Drive, Woodruff Place, the most beautiful spot in the city of Indianapolis. Four excellent buildings, beautiful private grounds, and unexcelled general surroundings and environments make it possible for the conservatory to offer accommodations not surpassed by any other school in America.

The buildings are divided and arranged as follows: North Building, dining hall; Center Building, ladies' dormitory and studios; South Building, general business department, and the extreme South Building, young men's dormitory.

Woodruff Place, planned and arranged by a man of that name, is located in the heart of the city of Indianapolis, and consists of approximately eighty acres of forest trees. It is highly modernized and contains beautiful walks and driveways, statuary and fountains. Woodruff (in particular the conservatory) possesses all the modern conveniences, and is known as the "Parlor" and "Show Place" of Indianapolis. Although the conservatory has doubled its capacity, space in the residence department is almost at a premium. Practically every state in the union is represented by the best of musical and dramatic talent.

In accordance with the high ideals and standards upheld by this institution, several important additions have been made to its faculty. Edgar M. Cawley, the director, announces the appointment of Neal McCay, tenor, to the artist voice department. Mr. McCay comes to the conservatory with the highest recommendations, and a record of years of experience, both as singer and teacher. He is an authority on voice building as well as the art of singing. Just in his prime, he is fully equipped for his profession, having studied with the best authorities on voice in the world—a list that includes De Reszke and Sbriglia of Paris; Henschel of London; Courtney of New York; Vannucinni of Florence, and others. Mr. McCay is familiar with French, German and Italian, has made a special study of English diction and mise-en-scene, is a good pianist, a fine accompanist, and an excellent all-round musician. His many years before the public in opera, oratorio, the modern and classic song; in fact, in every branch of the art of song, enable him to teach

from a thoroughly practical standpoint. Mr. McCay's coming to Indianapolis has created deep interest, as is evidenced by the numerous applications for enrollment with him.

Edna Veve Zimmerman, an honor graduate of the Leland Powers School of the Spoken Word, has recently come from Boston to be head of the dramatic art department. Miss Zimmerman is a B. A. of the class of 1909 of Baldwin-Wallace College, and has had a wealth of teaching experience. From her earliest years she has been deeply interested in the art of the spoken word, and finally putting aside all other interests, she began her study in the East at the Phidela Rice School, which is recommended most highly by Mr. Powers. From there, she entered Mr. Powers' own school in Boston, coming

his return from Europe has achieved notable success both as concert pianist and instructor. He has also held important positions as organist and choirmaster, and is at present occupying this position at the First Baptist Church of Indianapolis.

After an absence of three years, Florence Cardiff has returned to the public school music department of the conservatory. Her popularity did not wane during her absence, and she has been welcomed back by a large and interested class.

Conservatory Notes

Eleanor Beauchamp, a former graduate of the conservatory, has returned as a member of its faculty. Miss Beauchamp is a most successful teacher of piano and the theoretical branches of music.

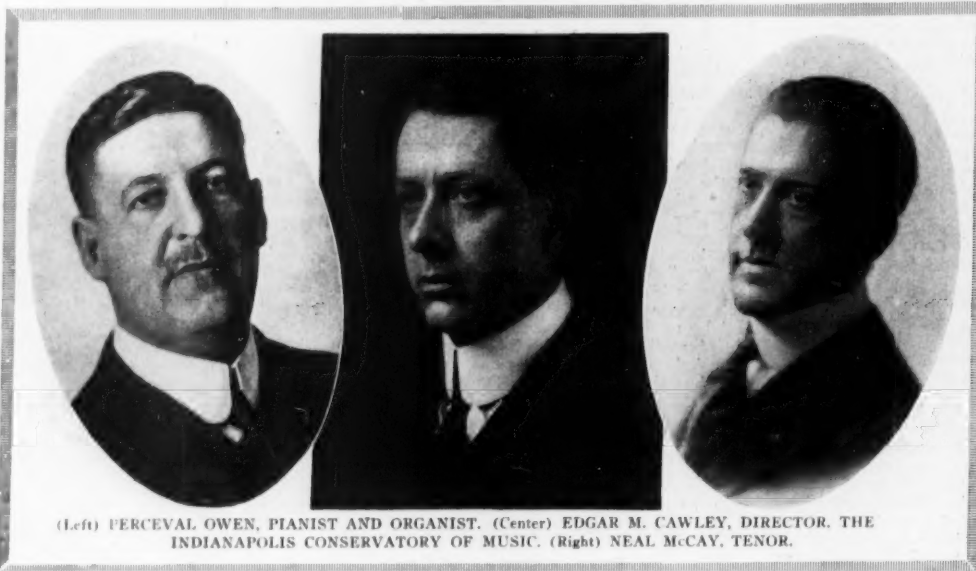
Ferdinand Schaefer, dean of the faculty and head of the violin department, has made himself a popular favorite with the music loving public. After a much needed rest, he has resumed his teaching. Special preparations are being made for the orchestral and choral concerts that will be conducted by Mr. Schaefer, under the auspices of the conservatory. The first concert will be given early in January.

Former graduates of the conservatory to receive appointments to important positions are: Ellen Lovell, of Nashville, Tenn., Women's College, Tallahassee, Fla.; Mayme Julian, of Indianapolis, Glendale College, Glendale, Ky.; Robert J. White, of Rockville, Ind., Women's College, Columbia, Mo.; Esther Laverty, of Rockville, Ind., Mission School, Hazel Green, Ky.

Mr. and Mrs. Charles Mackey, of the piano and voice departments, respectively, returned from an interesting motor trip through Michigan to find large classes awaiting them.

Adelaide Conte, after a refreshing summer in the Dakotas and the Northwest, has returned to the conservatory much benefited in health.

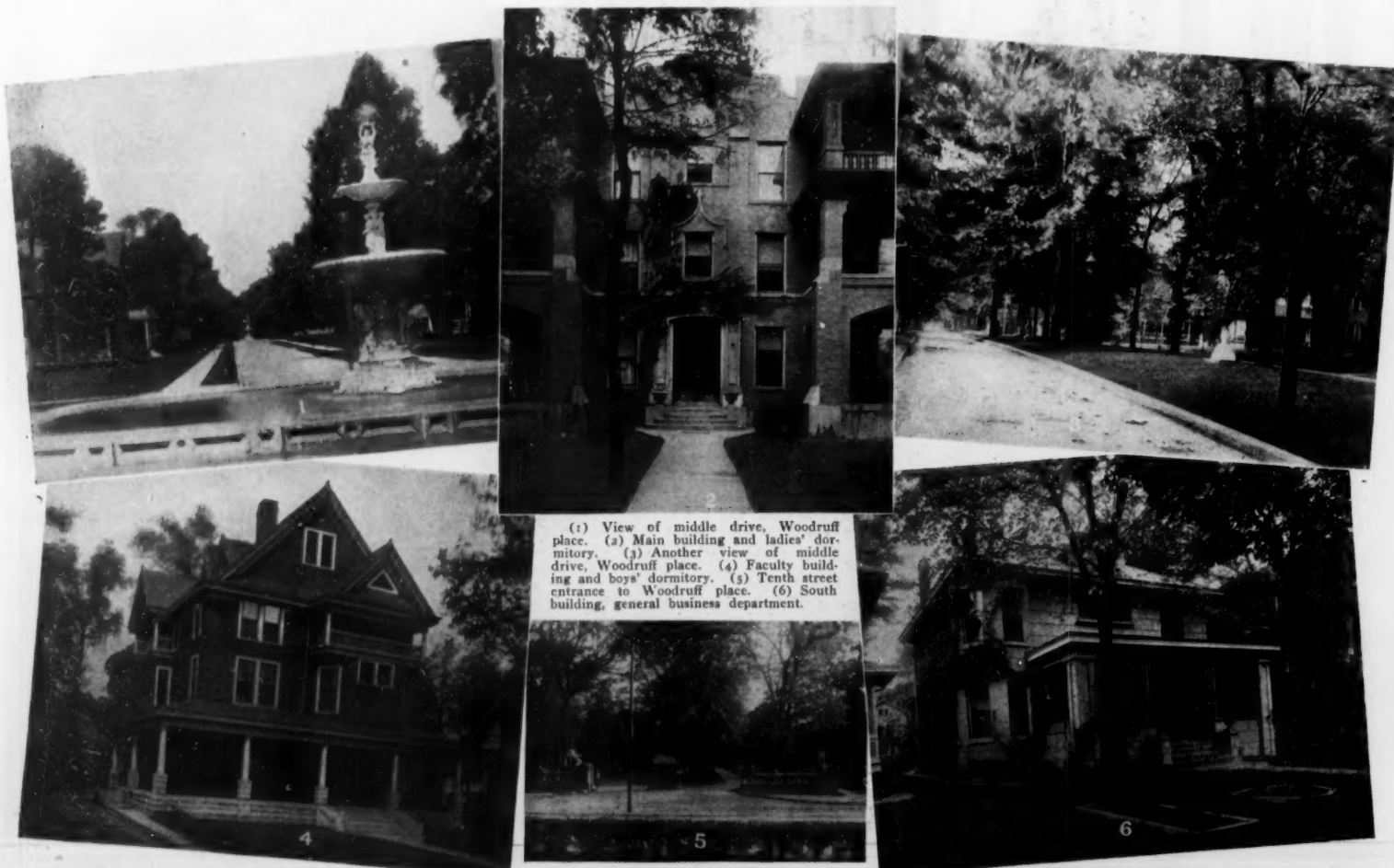
The annual Christmas party will be held in the main building of the Conservatory on Friday evening, December 21. The formal opening, to which friends and the public in general are invited, has been postponed until Wednesday evening, February 6, between the hours of two and ten p. m.



(Left) PERCEVAL OWEN, PIANIST AND ORGANIST. (Center) EDGAR M. CAWLEY, DIRECTOR, THE INDIANAPOLIS CONSERVATORY OF MUSIC. (Right) NEAL McCAY, TENOR.

directly under his teaching and criticism, as well as that of his remarkable faculty. So, as a definitely trained artist, Miss Zimmerman will do definite and artistic teaching.

Perceval Owen, who is well known in this locality, is a recent addition to the artist piano department. He is a pupil of the celebrated Leschetizky, having studied with him during his several years' sojourn in Vienna. Prior to this, Mr. Owen received instruction from Frau Dr. Malwine Bree, for twenty years first assistant to Leschetizky. During the season 1909 and 1910, Mr. Owen gave lessons in Vienna as Frau Dr. Bree's assistant, and since



(1) View of middle drive, Woodruff place. (2) Main building and ladies' dormitory. (3) Another view of middle drive, Woodruff place. (4) Faculty building and boys' dormitory. (5) Tenth street entrance to Woodruff place. (6) South building, general business department.

MINNEAPOLIS

The Civic Music League of Minneapolis is an organization formed for the purpose of furthering the musical interests of the city. The founders are musicians, music lovers and those whose business bring them in touch with music. The membership is open to any man or woman who is sufficiently interested in having Minneapolis take its proper position as the music center of the Northwest.

The object of the league is: To provide opportunities for social gatherings of musical people. To raise the standard of music teaching. To bring before the people of the Northwest the unusual opportunities for the study of music in Minneapolis. To co-operate with worthy musical enterprises. To promote the general welfare and prosperity of musicians. To call attention to Minneapolis as a convention city, for musical organizations.

Co-operating with the Art Institute, the league arranged for a second "Musician's Night" at the Art Museum, Third avenue south and Twenty-fourth street, on Monday, November 26. A program of music was rendered by the St. Mark's Choir under the direction of Stanley Avery, assisted by Mabel Augustine Knapp, violinist.

"Goyescas" Given in Concert Form

On November 22, the Thursday Musical Club offered the opera "Goyescas" by Granados in concert form. The piano part was ably played by Mrs. John Dahl. Esther Osborn headed the singers and her magnificent voice has never been heard here to better advantage. As Rosario she was splendid. Jan Hal Griffie, baritone, made a fine Paquiro. Mabel Tellepierre and Adolph Engstrom took the other parts. The Thursday Musical is to be congratulated on the success of the whole performance.

First Chamber Concert Devoted to Beethoven

November 1, the first chamber concert of this season was given by Van Vliet-Johnson, when they introduced music new to Minneapolis. Beethoven's works comprised the program, the F major sonata, op. 5, No. 1, and the D major sonata, op. 101, No. 2, both for cello and piano, and the beautiful duo for viola and cello. Karl Scheur was the violist. The whole program was played with due regard to the composer's ideas and technical requirements.

Orchestral Popular Program Gives Usual Pleasure

George Klass, second concertmaster of the Minneapolis Symphony Orchestra, was the soloist on the popular program Sunday afternoon, November 25. He played the fourth concerto of Vieuxtemps with its usual finesse, reserve and classical style. He long has been accepted as one of our most satisfying local artists. Bruno Labate, first oboist, was given a hearty welcome following his

playing of the dainty "Village Serenade," by Arthur Foote. His encore was the Kantzenberg "Intermezzo." Two movements from Dvorák's "New World" symphony were included among the orchestral offerings of Mr. Oberhoffer and his men. Raff's "Parting" march from the "Leonore" symphony, "Moonlight," from Massenet's "Werther," dreamily played, and the fascinating dance from Glazounoff's "Scenes de Ballet" added variety. R. A.

Giuseppe Sturani, a Successful Conductor

Herewith is shown a picture of Giuseppe Sturani, the indefatigable and successful conductor of the Chicago



GIUSEPPE STURANI,
Conductor of the Chicago Opera Association.

Opera Association. He has conducted since the beginning of the season "Isabeau," "La Bohème," "Traviata," "Tosca," "Lucia" and "Trovatore." Signor Campanini values his associate very highly and takes many opportunities to give him full credit for his able assistance with the baton.



ANA MacCUZ

A Magnificent "Pagliacci" Performance

M. H. Hanson, the New York manager, who is in the West on business, attended the performance of "Pagliacci" in Chicago on Monday evening, in which Riccardo Stracciari, the latest Hanson star, appeared as Tonio. Mr. Hanson sent the following telegram to the MUSICAL COURIER:

"This evening I witnessed the finest performance of 'Pagliacci' it has ever been my privilege to see. The cast was ideal, Anna Fitzii as Nedda, Muratore as Canio, and Riccardo Stracciari as Tonio. There were ovations for each and all of them and Stracciari was obliged to repeat the whole prologue. Chorus and orchestra, with Conductor Sturani in splendid form, completed an extraordinarily fine performance."

"GALLI-CURCI MATCHLESS AS VIOLETTA."—CHICAGO TRIBUNE

Edward C. Moore, Chicago Journal, December 3, 1917.

There is one melody to be sung by Violetta in the fourth act before her mirror. I have heard plenty of coloratura sopranos attempt it before, and it always sounded flat, stale and unprofitable. As Mme. Galli-Curci sang it it was heart touching in its lovely, melancholy lyricism. I have believed since the beginning of last season that she would be as striking in a lyric role as she is in coloratura. There are many lyric bits in her Juliet and Dinorah to prove the contention, and now comes this section to add to the evidence.

Felix Borowski, Chicago Herald, December 3, 1917.

Her characterization of the heroine was admirable to see; her singing of the music not less admirable to hear. She is one of the few Violettas who, dying of tuberculosis on the Auditorium stage, have not been absurd during the processes of dissolution.

Frederick Donaghey, Chicago Tribune, December 3, 1917.

Galli-Curci was, as before, matchless as Violetta by all the tests and measures, singing it gloriously, acting it believably, and looking it as, perhaps, no other Violetta and few Camilles have looked it. Most singers who take up the part seek and find their sole reward in the first act. Few bother till they reach the "Fors' è lui." She begins with her first entrance, and remains on the job, cheating nowhere, and playing Dumas as sincerely and well as she sings Verdi. Yesterday's was one of her memorable performances, from the brindisi with the tenor to the ultimate note of the death scene. She was a rare and beguiling creature picture in some dresses that shrewdly adapted the modes of the "Camille" period.



Herman Devries, Chicago American, December 3, 1917.

La Galli-Curci, prima di tutti, of course. We christen her so in these columns because this is her rightful title.

We have heard of La Malibran, La Pasta, La Jenny Lind, La Sembrich, La Patti, La Nilsson. Today is the day of La Galli-Curci.

This is the generation's greatest coloratura songstress.

MAKES EAR EXULT.

Throughout the two acts mentioned, La Galli-Curci created tone after tone of such melting loveliness that the ear fairly exulted in such pure and exquisite sound. Truly it is a divine organ. Of her phrasing there can be only praise, and histrionically Galli-Curci gave the role a tender, pathetic charm well in keeping with the indicated physical malady of the heroine. Morbidezza seems to be the word to describe the peculiar atmosphere which hung about the figure of Violetta as pictured by Galli-Curci.

And—remember she is still a young artist. Her art will ripen with her into historic greatness.

Maurice Rosenfeld, Daily News, December 3, 1917.

Galli-Curci not only gives to the role of Violetta in Verdi's opera "La Traviata," presented as a special performance yesterday afternoon, a vocal opulence which is phenomenal, but she adds a sympathetic characterization which many of the greatest coloratura sopranos have missed. In the first place, she sings the music not only with virtuosity but with rare musicianship and with a warmth of tone which gives it verity and realism. Her first grand aria, "Ah, Fors e lui," received a storm of applause and could well have been repeated. There were many parts of the opera where her singing was a feature of the score. In the ensemble of the finale to the third act this was particularly noticeable.

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OFFICES

CHICAGO HEADQUARTERS—JEANETTE COX, 610 to 625 Orchestra Building, Chicago. Telephone, Harrison 6110.

BOSTON AND NEW ENGLAND—JACK COLES, 31 Symphony Chambers, 246 Huntington Ave., Boston. Telephone, Back Bay 5554.

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THE MUSICAL COURIER EXTRA

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"Our present and immediate task is to win the war, and nothing shall turn us aside from it until it is accomplished. Every power and resource we possess, whether of men, of money, or of materials, is being devoted, and will continue to be devoted, to that purpose until it is achieved."—From President Wilson's Message to Congress, December 4, 1917.

Dr. Samuel Johnson did not like music. He said it gave him no ideas and prevented him from contemplating his own. He has been dead since December 13, 1784, which is 133 years ago today. Serves him right!

Riga celebrated a Wagner jubilee recently with "Lohengrin" and "Rienzi" excerpts, to commemorate the fact that the great composer had been a conductor at the Riga Opera and had composed his "Rienzi" there.

If "Marta" and "Le Nozze di Figaro" (German operas) in Italian, at the Metropolitan, why not "Tristan and Isolde" and "Lohengrin" (German operas) in English, or "Il Flauto Magico" and "Don Giovanni" (German operas, also in Italian)? When is a German opera not a German opera?

The MUSICAL COURIER learns that a new managerial bureau will shortly begin operations in New York. Two men already known in the field of musical management will be associated in the direction of the new undertaking, the name of which will soon be made known. An office will be opened in the Rialto district.

"The Star Spangled Banner" may not be so popular with foreigners in this country, but at least American artists are more than eager to sing it. At a very recent New York public musicale, two American singers—patriotic to the core—had a heated discussion as to which one was going to sing the anthem. Both had been instructed by the manager to be ready with the words of the song and that is where the rub came in. After heated discussion on the part of the two ladies, the hapless manager was called to the dressing room

and it is needless to say that he did not hasten there with elastic and eager spring in his tread. He proved to be a diplomat, however, and approaching the more composed of the pair of vocalists whispered in his most alluring tones: "Let her do it, and I'll do anything in the world for you." The winning smile that accompanied his plea won him a victory and made the concert safe for everybody concerned.

An all-American program is the next one to be performed by the Minneapolis Orchestra at its concert of December 14. The numbers consist of Chadwick's "Melpomene" overture, Mrs. H. H. A. Beach's "Gaelic" symphony, and the same composer's C sharp minor piano concerto, with Mrs. Beach as the soloist. This is the first American program ever given by an American permanent symphony orchestra of the first class at its regular course of concerts.

Every time Milton Aborn sees a list of the artists of the Metropolitan Opera Company, he must feel a glow of satisfaction permeating him from root to branch, so to say. There are no less than ten artists at that institution this winter who began their American careers either with one of the Aborn companies or under his direction at the Century Theatre. They are Ruth Miller, Morgan Kingston, Thomas Chalmers, Louis d'Angelo, Kathleen Howard, Lila Robeson, Mabel Garrison, Vera Curtis, Henri Scott and Vicente Ballister.

The great chance for chamber music writers has come. They have been complaining that they have to compose mostly for the love of the work and do not receive monetary reward in proportion to the time and labor expended, even when they create a successful opus. Now comes Mrs. Coolidge, of Pittsfield, Mass., with a munificent offer of a \$1,000 prize for a string quartet. It is a timely and practical piece of musical philanthropy. Full details will be found on another page of the MUSICAL COURIER.

It is good to know that at his recent operatic appearance here, John McCormack refused to employ the claque (paid professional applauders) often used by some of his colleagues at our opera house. The claque is a thing which always has been obnoxious and detestable in American eyes (and to American ears) and in these days of safe and sane democracy is a dangerous and criminal institution. It should be abolished instantly by the patriotic board of directors which controls the Metropolitan.

The Brahms symphony in D minor was performed in Melbourne, Australia, not long ago, and the same program contained also excerpts from "Siegfried," Wagner's "Freischütz" overture, and Elgar's "Enigma." The Melbourne Table Talk alludes to the "dignified" strains of the Brahms symphony, and the "delightful" number from "Siegfried." It appears, according to the same source, that the audience was insistent in its applause, and the warm cries of "encore" made necessary a repetition of the Wagner composition.

The musical head of the annual Lockport, N. Y., American Music Convention is A. A. Van de Mark, and he is looking for new American compositions to perform in that city next September. In particular, Mr. Van de Mark would like to have a list of ten American orchestral works and ten American choral works. They are not to be of too pronounced difficulty or of excessive length. American composers who have works available for production should communicate immediately with A. A. Van de Mark, at Lockport, New York.

Dayton, Ohio, is reproaching itself with being too undemonstrative in its applause at concerts. Letters to the local papers complain of the N. Y. attitude of the Daytonians even when they are listening to the best and really enjoying themselves. One enthusiastic correspondent suggests that the ladies take off their gloves in order to add more volume to the approbational hand clapping. Dayton is not the only city whose music lovers sit in more or less stolid silence at concerts, and opera, and act generally as though to show outward signs of pleasure signifies provincialism and ignorance. Artists perform better under the stimulus of applause and audiences enjoy with a keener zest when an atmosphere of enthu-

siasm and emotional warmth is in the house. Dayton need not be ashamed of its feelings. The average citizen of that place is proud because his town is the home of the National Cash Register. While the whole world acknowledges the cleverness and utility of that aid to business, it does not serve as sufficient reason for Dayton's air of aloofness and unbending frigidity over manifestations of mere art and music. Come, come, Dayton, even Rome and Athens used to jubilate when it listened to its poets and singers and composers and threw them flowers and crowned the best of them with victor's laurels.

In Denver, too, the anti-German musical feeling has come to practical expression. Alma Gluck gave a recital there not long ago at the Auditorium and when she reached the group of German songs on her program a number of the listeners left the hall ostentatiously. They were headed by Eleanor Young, who has organized a Denver branch of the Loyal American Music Lovers' Society. In public interviews, Mme. Gluck alluded to the demonstrators as "petty patriots," declared her own love for America, and announced that she is giving a large portion of her earnings to the Red Cross.

Manchester, in England, would not be a typically English city if it did not look with reserve and even suspicion upon Sir Thomas Beecham's recent offer to build an opera house and run it there for ten years, provided the city council grants a suitable site. The city fathers of Manchester shy at the Beecham proposal to control the opera house during his lifetime and to leave a "foundation" to regulate the project after his death. Of course the artistic advantages of such a move are apparent to the unprejudiced outsider, but the aforesaid reverent and conservative legislators consider the Beecham plan "too egotistical." Other objectors think Sir Thomas would do more good in Manchester if he built a fine concert hall or endowed an orchestra than if he builds an opera house. Finally a third group feels that the city of Manchester is competent to establish a permanent opera of its own. Competent? Yes. Willing? No. Manchester should accept the Beecham gift without looking it too intently in the mouth.

Frederick Stock, conductor of the Chicago Orchestra, not only announced an American work on every program this season, but also gives out a list of twenty-two of them in evidence of good faith. Mr. Stock's native music includes two symphonies by John Carpenter and Victor Kolar, Ballantine's "Eve of St. Agnes," Chadwick's "Tam o' Shanter," Sowerby's "New Suite," Borowski's "Trois Peintures," Loeffler's "Pagan Poem," Weidig's "Three Episodes," De Lamar's "Fable of the Hapless Folk Tune," Brockway's "Sylvan Suite," Hadley's "Salome," Smith's "Ballet Suite," Kelley's "Aladdin," Brune's "Twilight Picture," Converse's "Festival of Pan," Gilbert's "Comedy Overture," Grainger's "The Warriors," MacDowell's "Lamia," Otterstrom's "Negro Suite," Oldberg's "June Rhapsody," Paine's overture to "The Tempest," and Strube's "Puck."

Redfern Mason, the brilliant music reviewer of the San Francisco Examiner, points out some of the difficulties Alfred Hertz is encountering this season in maintaining variety and representativeness in the repertoire of the San Francisco Orchestra. The war makes it almost impossible to get the scores of some of the works he would like to play, and enlistment and draft have depleted the ranks of the Hertz players. Mr. Mason says that the European novelties will include Debussy's "Le Coin des Enfants" (originally written for piano, but recently orchestrated by André Caplet, former conductor of the Boston Opera), Cesar Franck's "Chasseur Maudit," "En Saga" of Sibelius, the "Three Jewish Poems" of Ernest Bloch, an unnamed composition by Fritz Delius, Suk's first symphony, the "Drei einfache Stücke" of Kaun, and the "Baba Jaga" of Liadoff. Semi-novelties are such numbers as Ravel's "Ma Mere l'Oie," and Debussy's "La Mer," "Mazepa" of Liszt, Cherubini's "Abenceragen" and the "Gwendoline" overture of Chabrier. "Of course, the backbone of the programs will be the symphonies," says Mr. Mason, "and once more Alfred Hertz will prove his love for the great classics by playing Beethoven's Nos. 1, 6 and 9, Mozart's in E flat and in D, Haydn's "Military," Schumann's fourth, Mendelssohn's "Italian," Brahms' second and third, Berlioz's "Fantastic," Dvorák's "New World,"

Rachmaninoff's in E minor, and Liszt's "Faust." Then there are to be Lalo's "Namouna," the Rachmaninoff "Isle of Death" and the Brahms "Academic" overture and variations on a theme by Haydn. One of the most interesting of the new works will be Fred Jacobi's "California," a suite. Mr. Mason says of it: "Jacobi played it over for me down in Carmel, and I believe San Francisco generally will be as pleased with it as I was. Mr. Jacobi is now busy with the work of orchestration." Also there are to be other American works by Frederick Zech, Hermann Genss, George Chadwick and Victor Herbert.

Even the opera organizations have joined the great movement to provide our soldiers in the camps with all the good music it is possible to let them hear. The most recent manifestation in this direction is that of the San Carlo Opera Company, which has arranged to spend two evenings at the Camp Funston, Kan., Auditorium, December 12 and 13. The San Carlo management also asked one hundred soldiers to be present on the opening night performance in Omaha, December 3. A patriotic citizen of that city gave Fortune Gallo, the managing director, a check to pay for the war tax. The Auditorium at Omaha holds 7,000 persons. At Camp Funston, the entire San Carlo Company will give one operatic performance and one operatic concert, with performances of American national airs, etc.

It is neither a very patriotic nor a very business-like move for theatre managements, in their desperation to secure patronage, to advertise that they will pay the war tax for the purchasers of their tickets. Such a system goes far to defeat the very purpose of the law relating to that tax, which requires the buyer of the ticket to pay the impost. "Theatrical slackers" are those persons who at a time like this, and while they are amusing themselves, do not feel that it is both their duty and their privilege to pay the few pennies the Government asks them to contribute to the support of the soldiers who are fighting. The amusement seeker should have the spirit of patriotism with him, even when he goes to the box office to purchase a theater or a concert ticket. It is hard to conceive how any right-minded American can enjoy a performance thoroughly with the knowledge that someone else has paid his ticket tax.

Dr. Kunwald's arrest was regrettable and his subsequent release on parole relieved and pleased the musical world. Evidently the authorities at Washington considered it a military necessity to detain the conductor of the Cincinnati Orchestra. He never had kept secret his loyalty to his native Austria, but he said in a statement made after his arrest that he considered himself as having abided by the laws of this country both before and after America entered the war. The loss of Dr. Kunwald's services naturally is a serious one to the Cincinnati Orchestra and to that city, for he is a conductor, a musician, and an educator of high qualities. His artistic work in Cincinnati was of prime importance spiritually culturally and civically. In reflecting on the Kunwald case one is puzzled to know why that musician was to be interned and Dr. Muck allowed to remain at large. While Dr. Kunwald was under detention on Saturday, Theodore Spiering happened to be in Cincinnati and was under consideration to jump into the breach at once and lead the Sunday concert of the orchestra.

One month of opera is completed at the Metropolitan. Nine different works were given—without Wagner. The season is prosperous and artistically has been up to the standard of other years. In point of novelty the chief interest centres in the debuts of American and other artists. Following upon the recent successful appearance of May Peterson, American, at the Metropolitan, last Friday brought the initial bow there of Florence Easton-Maclennan, English, who made an equally marked impression at the same house. She effected her debut as Santuzza, in "Cavalleria Rusticana," and the public applauded her unreservedly while the critics praised her unanimously. She is a dramatic soprano who has also distinctly lyric quality in her voice and her acting showed sure technic and convincing force, which was to be expected, in view of her previous operatic experience in Europe and America. Mme. Easton's Santuzza is considered on

all sides to be a notable piece of work and the demand is general for her early appearance here in other roles. She is lyric enough to be an ideal Marguerite in "Faust."

Owing to a misstatement which has gone forth, it is timely to recall that the official or standard version of "The Star Spangled Banner" recently ordered by the Government was made by a committee consisting of Walter Damrosch, Will Earhart, O. G. Sonneck, John Philip Sousa, and Arnold J. Gantvoort.

The Philadelphia Press announces that more than \$101,000,000 is spent per year for music in Philadelphia. This amount is represented in expenditures at conservatories, theatres, schools, churches, hotels, cafés, and for the maintenance of the Philadelphia Orchestra. Figures have been computed by the Education Committee of the Chamber of Commerce, showing that of the large sum, over \$88,000,000 went for purchases of musical instruments and sheet music, \$75,000 for talking machines, and \$4,000,000 for conservatories and nearly 4,000 private teachers. About \$550,000 represents the expense of the theatres and moving picture houses for music. About \$1,500,000 is put down as the receipts of a dozen music publishing houses, with the sale of church music alone totaling about \$500,000. For pianos and talking machines \$11,150,000 is spent, of which \$6,508,000 was apportioned to pianos and \$4,642,000 to talking machines and records. There are nearly 100,000 persons in Philadelphia who take music lessons, aside from the students who study music in the public schools. The Philadelphia public school records of June 30, 1916, show that 195,749 students were receiving musical instruction in the class rooms at that time.

A SINGLE TRACK MIND

In Osias L. Schwarz's new volume, "General Types of Superior Men," is a sentence which we hope our many sided geniuses will read and ponder:

A great, exclusive interest in, or an intense desire for, a certain object, joined to a little ability, can accomplish much more in that direction than a great ability guided by a feeble interest. Looking at the results alone, such an individual with an intense, one-sided desire, great perseverance, but little ability, is often mistaken for a genius.

It is not for us to say that any reader of the MUSICAL COURIER has but little ability. We may safely assert, however, that many of our readers with great natural ability are not accomplishing as much as they should accomplish for the reason that they do not take enough sustained interest in their art. If they see others with less talent getting ahead of them do not let them blame the poor taste of the public. Let them examine their own failings and discover why the tortoise is beating the hare in the race. According to the fable the tortoise attended strictly to business while the hare was amusing himself with short runs and long rests. The tortoise can never win if the hare is equally industrious, and the musician of small ability cannot get the better of a talented musician who never flags in his endeavors and who maintains an intense interest in his work.

We have all met the busy little man of no importance whatever who had no other idea in his head than to push his work to the front. Many a man of ability fails simply because he lacks the sustained enthusiasm of the man of one idea.

\$1,000 FOR A STRING QUARTET

Mrs. F. S. Coolidge, of Pittsfield and New York, together with the Berkshire String Quartet, has made plans for an annual chamber music festival to take place in Pittsfield, Mass., every September. There on her estate on South Mountain, situated in the midst of one of the most beautiful parts of the Berkshire Hills and yet easily accessible from everywhere, a chamber music hall is being built which will be in every way most perfectly adapted to the purpose.

The object of the festival will be to promote the best in chamber music composition and in chamber music performances. She intends to encourage composers to write for this musical form by offering a prize and by performing new works at this festival.

The prize offered this year by Mrs. Coolidge consists of \$1,000, to be awarded to the composer of

the best string quartet written for this occasion. The work to which the prize is awarded will have its first performance at the festival. All compositions which are entered for the prize should be submitted to Hugo Kortschak, Room 620, Aeolian Hall, New York City, not later than June 1, 1918. The jury which is to choose the prize composition will be announced later.

FINCK'S BOOK ON STRAUSS

Little, Brown & Company; (Boston) publish Henry T. Finck's "Richard Strauss, The Man and his Work," an octavo volume of 328 pages, with fifteen illustrations. The book has seven parts, which bear the following titles: "The story of Strauss's life," "Personal traits and anecdotes," "Program music and symphonic poems: Do they culminate in Strauss," "Nine tone poems," "Six operas and a ballet," "Songs and other vocal works," "Richard Strauss in America." There is an introduction as well, called "Genius or Charlatan," a Bibliograph of English and German writers on Strauss, and a copious index.

Henry T. Finck modestly says that the "best thing in this volume is, no doubt, the following 'Appreciation,' written for it by Percy Grainger." Probably the readers of the volume will find Henry T. Finck's part of it the "best thing" in it. The appreciation by the popular composer-pianist is readable and interesting, showing the generous nature and enthusiasm of Percy Grainger for a great composer, but it hardly adds to the world's stock of knowledge or depth of insight. Was it necessary for Percy Grainger to employ a German word to express the all important characteristic that distinguishes Strauss from other composers? Many readers have not the faintest idea what "gemütlich" means. They therefore are no wiser for having been told that Strauss is "gemütlich." If the English of the "appreciation" was of faultless style throughout the foreign word might be accepted more readily. Split infinitives, legal terms, colloquial phrases, exaggerations such as "in a myriad others (cases) I might name," make this honest expression of admiration less worthy of respect than it should have been.

Henry T. Finck tries no flights of rhetorical brilliancy. He was and is a journalist, well informed, in love with his subject matter, sober in judgment, content to say what he has to say in plain language and straightforward journalese. His books are always valuable because they can be relied on for their facts and dates. The language in which they are written, however, lacks the elevation of style the reader might reasonably expect in a book devoted to the most heroic composer of the day. "I have had no end of fun writing this book," says Henry T. Finck in his introductory chapter. Would it be right of Strauss to say: "There is no end of fun in 'Death and Transfiguration,' and in 'Thus Spake Zarathustra?'" Appropriateness is conceded to be the first essential of style.

However, this latest work of Henry T. Finck must be acknowledged as the best account of Strauss and his complete output that has yet appeared in the English language. It is a handy book of reference for an analysis of Strauss's compositions, the dates of their production and their character, and it has an extensive biographical sketch of the greatest composer since Brahms. In this volume Henry T. Finck indulges in his favorite pastime of extolling Liszt, who to him was apparently a genius without guile, whose Midas touch transmuted every common object into precious gold. Even Strauss has faults that Liszt had not.

Time will tell. Henry T. Finck says that Paderewski considers Wagner's "Die Meistersinger" to be "the greatest work of genius not only in the realm of music but in any department of human activity." The opinion of this Polish musician who can measure, weigh and estimate the intrinsic values of all the greatest works of genius, will presumably add lustre to the book on Strauss, even though it contradicts the assertion of Victor Hugo that all who reach the summit of Parnassus are equal. Hugo was only writing about Shakespeare at the time. His opinion of musicians was low. But he might have found a place on the famous mountain for Wagner, Liszt and Strauss had he been alive to read Henry T. Finck's new volume. Failing the verdict of Victor Hugo the musical world must judge of Strauss as best it can. Certainly the Finck book presents many interesting pen pictures of that musician.

VARIATIONS

By the Editor-in-Chief

Diatonic Distress

Arthur Hartmann, violin virtuoso, teacher composer, music editor and litterateur, is out with an interesting article called "Making America Musical," published in the December issue of the Musical Observer.

Mr. Hartmann writes that his pen was stimulated after he had been turning over the pages of some old files of music papers and gazed at the many faces, "usually the chin resting on the hand," which he saw pictured there. He reflects sadly, "Pax! May the oblivion which has engulfed them remain undisturbed," and speaks of the grotesque misery, the heartless despair of the agonized crew who fail and whose lives are left in the rough, as George Eliot would say.

True, only too true. But Mr. Hartmann should consider that there is, there must be, a due proportion of failure in every walk of life. If reliable figures could be obtained, doubtless they would show that the percentage of individual failures in music is no greater than in the clothing industry, for instance. The difference, however, lies in the fact that while the clothing failures fade out silently and without tragic outcry, the musical ones send their lamentations sky high and find ardent and eloquent champions like Mr. Hartmann to defend them and to damn the wicked managers and music papers which helped to relieve the deluded musicians of their money and to push them off even the bottom rung of the ladder of fame.

Oh, yes, Mr. Hartmann blames the managers and the music papers, but he does not throw the whole responsibility upon them. Some of it he attaches to present day conditions, chiefly the low level of public musical intelligence, and the American tendency to commercialize everything in existence. The Hartmann pen draws a pathetic picture of the composer who maintains his individuality and refuses to write pap for general tonal consumption. Debussy, Strauss, Wolf, Schumann, Brahms are used in concert "because they have been well advertised for years." An incisive picture is etched of the composer who tries to write salable music "with accompaniment playable by any local pianist," and based on "heart appeal" texts about skies of blue, eyes of brown, hair of gold, and the spring that ever is "coming."

Mr. Hartmann deplors the absence of serious endeavor and wishes to know whither it has flown. He points out that the American Government does nothing for its musical artists and composers, and asks whether there is no means by which they may rise in a body and demand the recognition and the power due them. [What are the musicians' clubs and music teachers' associations doing?—L. L.]

Mr. Hartmann's views on music papers are typically musical and not businesslike. He blames the papers for some of the faults that, he acknowledges in other parts of his article, belong to musicians. No amount of advertising or publicity can make a bad artist a good one. It is the public which in the end establishes the real value of concert performers—and even of composers. Mr. Hartmann's attitude seems to be that the harm done to incompetents far outweighs the benefits which accrue to the worthy. It is not a logical or even reasonable way to state the proposition.

We do not wish to enter into an argument with Mr. Hartmann regarding the value of advertising in music papers. We believe that the point has been settled long ago.

Mr. Hartmann suggests that the music papers eliminate the yearly growing output of "nearly musicians." We see no necessity to act as executioners. The "nearly musicians" in the end are bound to commit more or less involuntary musical suicide.

All in all, however, we were interested, stimulated and instructed by Mr. Hartmann's article. He is one of the few musicians who thinks about something besides himself, who has ideas, and knows how to put them on paper. Incidentally, his article is not that of a disgruntled musician, for he has a studio full of pupils and publishers are issuing his original works and editings by the dozen.

Music and Business

Musicians, as a rule, have improved as business men (and women) over former times. There is

nothing to be ashamed of in that. Music has its business as well as its artistic side and that musician who understands the value of his work and knows how to establish and maintain its market value is on the whole a more complete being than the one who does not. The possession of a sense for business does not preclude the possession also of the artistic instinct. Beethoven knew how to drive a bargain. Also he used to insert paid advertisements in newspapers, recommending his compositions. The MUSICAL COURIER has reproduced those advertisements, facsimiled from the originals. Clementi was a business man, and a good one. So was Wagner. So was Paganini. Puccini is a good business man. So is Strauss. There are dozens of others among the composers.

Of interpreters, the best example of a business man is Paderewski. It is his habit always to compare receipts of former tours with the reports of advance sales and base estimates thereon. If a city does not come within the expected figures, trouble usually ensues. Paderewski has been playing for, or used for advertising by, four piano houses—Erard, Brinsmead, Weber, and Steinway—and his terms for the service always have been on a proper and consistent basis, just as Wagner made his terms, and as Strauss makes his terms. In those men the business instinct did not conflict with the art sentiment. In fact, each is a part of the other.

Successful business men must be possessed of the artistic characteristics that are centered in energy, ambition, taste, order, ideals and the gift of publicity. The moment the ideal appears, the artistic sentiment proves itself, whether it be an ideal reaching for the tapping of coal from direct electric energy, as is Edison's longtime ideal, or the ideal of improved aerial navigation with a weight heavier than air, or the manufacture of an article of commerce, or the production of wireless telegraphy, or the manufacture of chemicals from refuse, or the turbine, or the sewing machine, or the subway, or the gasoline motor, or the Panama Canal, or the performance on a piano or violin, or by voice, before a public for revenue, or the publication of the MUSICAL COURIER, or the sale of the copyright of an opera, or a poem, or the painting of Andrew Carnegie's, or Roosevelt's, or Lloyd George's, or Rockefeller's portrait for money, or the making of a fashionable piece of headgear or clothing for Bendel or Tafel, Wagner, Paderewski, the United States Steel Corporation, the Rand Mine Co., the De Beers diamond syndicate, Standard Oil, the Canadian Pacific, Steinway & Sons, Sapolio, the Victor Talking Machine, Ornstein, Caruso, Heifetz, Mennen's Shaving Soap, Foulds' Spaghetti, the Chicago Tribune, the Cincinnati Conservatory of Music,

PLENTY OF TALENT. WHAT THEY NEED IS A DIRECTOR



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WAR MELODIES FROM THE EUROPEAN CONCERT.

symphony orchestras, press-agenting, program annotating.

All those enterprises require imagination, creative instinct. Some creative business men are greater artists than the majority of the best known musical interpreters. Wagner was far ahead of his generation as a business man. He antedated the American schemes of stock capitalization and monopoly. In his system of Patrons' Certificates, Wagner hit on the method of selling shares of stock in the Weimar Festspielhaus speculation. In his "Parsifal" restrictions regarding performance, Wagner gave the world its first practical example of business monopoly and the elimination of competition.

Now

Of our contemporaries some of the best business men and women in music are John McCormack, Walter and Frank Damrosch, Caruso, Victor Herbert, Tetrassini, Melba, Schumann-Heink, Mischa Elman, Geraldine Farrar, Mary Garden, Lina Cavalieri, Lucien Muratore, Cleofonte Campanini, Stransky, Kunwald, Stokowski, Hertz, Cadman, Moriz Rosenthal, Harold Bauer, John Philip Sousa, De Koven, Gabilowitch, Kreisler, Gluck, and others too numerous to mention.

Not long ago a very well known singer appeared at the MUSICAL COURIER offices with a bunch of photographs under his arm. He insisted that several of them be inserted in this paper in its next issue. He was told that no such promise could be given him, as the use of illustrations is a matter of available space and of discretion with the editors. He replied: "I suppose that if I were an advertiser in your paper I could have as many pictures as I like in your columns."

"Why are you anxious to have your picture in the MUSICAL COURIER?" he was asked.

"Because your readers would be interested in seeing it."

The fallacy of his statement was explained to him, and, being an honest sort, he finally admitted that he wished his picture to appear because he was anxious to spread his fame and intensify the demand for his services, thereby increasing his earning capacity. This confession was not given exactly in those words, but when he realized what he had said he exhibited impatience, not to say extreme annoyance.

"I am not a business man," he shouted, "I am an artist. I do not understand business."

He was assured by his interlocutor: "I too, am an artist. I am an artist and a business man. In my line I am as great an artist as you are in yours."

The business man, or advertising expert, asked the singer whether he would sing for \$100. "Certainly not," was the reply.

"Would you sing for \$200?"

"No."

"For \$300?"

"No."

"For \$400?"

"Yes."

"Would you take \$750 for two appearances?"

"Perhaps."

"If you asked \$400 for one concert and were offered \$375 would you take it?"

"I don't know. I do not bargain. I refer such matters to my manager."

"He bargains?"

"If you call it that."

"He closes contracts subject to your approval, does he not?"

"Yes."

"Then you are a good business man. You know your market value. That is all. I congratulate you."

Gilding the Lily

A few days ago we attended a symphony concert. Beethoven's fifth was being played. When we entered the usher had pushed into our hand an annotated program, and as the orchestra played the scherzo, we read:

The preliminary upward phrases with which this movement opens are not in the least "scherzoso," but mysterious and questioning. With the vigorous horn announcement of the basic motive of the symphony, however (three short notes and one long), the scherzo mood appears. From the alternation of the two the music is built up. The Trio begins with the droll, clumsy antics of the basses, which have been compared to elephants dancing. When the scherzo returns it is chastened, so to speak. The theme first so boldly asserted by horns is now timidly suggested by clarinet, answered by pizzicato violins. It does not come to a stop, but enchains with the finale by one of the most celebrated passages in symphonic literature. Over a persistent tapping by the ket-

tedrum of the "motto rhythm," the violins, beginning pianissimo, outline the opening theme of the scherzo, constantly rising both in pitch and in intensity, until the full orchestra bursts into the majestic finale. It is indescribably exciting.

It might be indescribably exciting to the listener, if it were permitted to listen to the music. It is not indescribably exciting to read how indescribably exciting it is. And if it is indescribably exciting, why try to describe it, and attempt to improve on Beethoven's description in tone?

What's New?

For those conductors who cry that there are no orchestral novelties to be had at present, and for that conductor who never tries to procure any, and keeps on playing badly balanced and uncontrasted long programs of the dreariest and soggiest classics (Boston papers please copy, italicize, and scare-head), the Chicago Orchestra (Frederick Stock, resourceful conductor) program of November 30th and December 1st is respectfully offered for consideration:

Overture, "Prince Hal," op. 31.....Smith
Symphony, E flat, op. 13.....Enesco
Concerto for Piano, E major, op. 33, "The River,"
Palmgren

(First performance in America)

Soloist, Arthur Shattuck
Dance of Nymphs and Satyrs, from "Amor and
Psyche," op. 3.....Georg Schumann
Irish RhapsodyHerbert

"Song of the Steel"

From M. B. H. comes this:

I read the plea of The Bystander last week for noiseless needles in place of the clicking steel ones used by his fair neighbor at a recent concert. I am surprised at The Bystander. Nay, more, I am moved. When I am moved I nearly always break into impassioned verse. I break, therefore, into the following deathless stanzas, with apologies to Tom Hood and his "Song of the Shirt":

"THE SONG OF THE STEEL"

Throughout the concert she knit,
A soldier's sweater she made,
Unrhythmic labored her loud-rattling tools,
Drowned what was sung and was played—
Click—click—click!

Though murderous surely you feel,
Staunch patriot you, sir, swallow your kick,
Join in the "Song of the Steel."

Careful, Careful!

The Staats-Zeitung's sly little dig of December 7, 1917, is: "Fritz Kreisler does not wish to delight us any more with his violin art; he—whistles at us."

Firing Squad, Attention!

Vernon Stiles, in the khaki of an American officer, sang music by Liszt and Wagner at the Philharmonic concerts here last week.

LEONARD LIEBLING.

BE PRACTICAL

Write for the age and the country in which you live and make the most of your opportunities. You cannot make the world over to suit your whims and idiosyncrasies. The golden age of the poets was only a fable, and it could not be brought back anyhow. If Beethoven had tried to be a Bach or Handel, he would have been a failure. You know that fact as well as we know it, yet you persist in trying to get orchestral conductors to play your symphonies.

Why do you write symphonies at all? Is it practical to foist an eighteenth century symphony on a twentieth century audience? Is it practical to write a long work requiring much rehearsal and expect a score that will not draw five dollars to the box office? Be practical. Remember that conditions today are utterly unlike the conditions in the Vienna of Beethoven, Mozart and Haydn, or in the Leipzig of Bach. When the conditions are different, the work produced under these conditions should be different.

The great open-air theatres of the Greeks forced Æschylus, Sophocles, Euripides and the other Grecian dramatists to write with dignity, breadth of style and utmost simplicity of design, and to make the plot unfold itself slowly. The famous three unities of the Greeks were not observed for esthetic reasons, but because the physical conditions of the period made the unities necessary. Shakespeare had the rudest of Elizabethan stages. His plays were given at one end of the half-roofed court yard of an inn. There was no scenery worth mentioning and the actors had to fill the bare stage with all kinds of movement—battles, murders, trials, dances, witches, ghosts. Shakespeare made the

most of the conditions at his period. Moliere wrote for courtiers in plumes and velvet collars. Ladies and gentlemen sat on the stage gossiping and making comment. Frequently the actors had to beg leave to pass through the ranks of aristocratic on-lookers to get off and on the stage. Moliere had to be witty and do without much movement.

What would Shakespeare have done in ancient Greece? He would have written high and dignified tragedy in mighty lines, respected the unities, confined his plays to a few characters, and done as Æschylus did. If Shakespeare lived today he would drop the Elizabethan theatre as fast as he could. He was an eminently practical man who seized the best at hand and made the most of all his opportunities. He would make the greatest possible use of everything the public likes to see and hear in the theatre. If he was a composer, he would write short orchestral works vibrating with the rhythms and life of these modern times. He would compose pieces that could be easily and quickly rehearsed by orchestras that cannot make enough money to be self-supporting and that are not disposed to lay an extra burden on the guarantors by wasting many hours over long and difficult works which attract no public. Shakespeare would have been practical.

If you cannot compose a "Siegfried Idyl" for small orchestra do not delude yourself that the employment of the "Nibelung" trilogy orchestra will make your work a peer of "Die Götterdämmerung." If you have no melody that will please as a piano solo or string quartet you may rest assured that a symphony orchestra with harp and cor anglais cannot galvanize it into life. On the other hand, if your musical ideas are good why should you be so impractical as to call for rare and costly instruments that are reluctantly hired only for occasional performances of some of the famous composers' works?

It seems to us so obvious that composers should be practical that we wonder it is necessary to mention it. Yet there are plenty of young composers and to spare who insist on having all the orchestral tints under heaven for the accompaniment of a mere cradle song. Forget what Berlioz demanded, what Wagner required, what Strauss uses. Write for what you can get and write well. Then you may be able to get more.

Nellie Melba, the perennially fresh artist, will come to New York to sing opera with the Chicago Opera Association in January next. It is a goodly number of years since she was last heard here in opera, and a still goodlier number since the incident, which a writer in "The Theatre" (published at Sydney and Melbourne, Australia) mentions, took place. Says he:

I remember going into the Theatre Royal in Melbourne about the middle of 1885 to hear Kruse, the Melbourne violinist, play. I enjoyed his fiddling; but when a handsome young person, whose name was Mrs. Armstrong, came on and sang, I forgot all about Kruse's bowing and scraping, and listened spellbound to one of the most glorious voices it has ever been my privilege to hear. I had heard Mme. Patti in London, and I said to my friend: "By George, she's got a great voice! If she ever goes home she'll set the Thames on fire all right." My friend remarked rather cynically, "Oh, we've got dozens like her here." The Mrs. Nellie Armstrong who was singing to not too packed houses with Kruse—and who, it is said, went down the South Coast with Charlie Heunerbein as pianist, and hardly drew enough to pay the gas, had Europe at her feet a few years later. She is now known as Mme. Melba.

"Musical Germanophobia" is the title of an article in the Minneapolis Bellman, of December 1, 1917, and its writer speaks out his mind with directness and courage. He calls attention to the fact that the chief excitement over Kreisler, Wagner, and Dr. Muck has been in the East. He does not believe that to play a Beethoven symphony is "trading with the enemy;" he denies that Wagner sank the Lusitania; he denounces those who are using the present opportunities to publish attacks on Dr. Muck as a leader and musician. "If Dr. Muck has been guilty of treasonable practices he should be promptly punished," says the Bellman contributor, but he adds that such punishment is a matter for the Department of Justice to fix. "The denunciation of German music, merely on account of its origin, is cheap and childish," "the cultivation of unreasoning intolerance is no part of true patriotism," and "the test of true greatness is a national ability to retain its love for German music while its people are devoting their utmost strength to the overthrow of German militarism"—the foregoing are other striking thoughts in the Bellman article.

ROCKING THE BOAT

Not long ago a New York music (not musical) editor declared that he had launched in Baltimore (why Baltimore?) a new Musical Alliance of the United States, devoted to mixed ideal and utilitarian purposes designed for the benefit of our native musicians. The outstanding feature of the new Alliance was that intending members were asked to send in \$1 each for the privilege of joining and sharing in the great movement.

The music editor thereafter published in his paper a number of letters from well known musicians, praising the new Alliance, and inclosing the \$1 for membership. However, several things have happened since then which make the Musical Courier wonder and probably will cause the musician to think that the bark launched in Baltimore is not sailing any too smoothly. Somehow or other the keel appears to have sprung a leak.

A prominent personage tells us that he was asked by a representative of the music editor who launched the Alliance, to write a letter praising it. That makes one suspicious, to say the least, of some of the other letters written to the music editor and published by him in his paper.

Then a lady asked us whether it is not true that the treasurer of the Alliance (a Wall Street man) is the father-in-law of a member or former member of the staff of the music paper in question.

Furthermore, a well known violinist and other persons have informed us that they wrote letters to the Alliance music editor, asking him definitely to state explicitly what he intended to do with the dollars collected by the Alliance.

Again, a famous composer stated to us: "I joined and some of my friends joined because we join everything musical that has 'America' or 'United States' tagged to it."

Lastly the music editor launcher of the Alliance publishes in his paper a whole page defense of his Alliance, an action which seems to imply that it has been subjected to widespread criticism—perhaps chiefly because it usurped the purposes of the older National Bureau for the Advancement of Music, and refused to cooperate fraternally with that dignified and unquestionably altruistic enterprise. In the defense, the editor complains, too, that he has spent thousands of dollars for his American propaganda.

Doubtless there is no intention on the part of the Alliance chief to reimburse himself for his profitless previous outlay by charging that loss to the Alliance. Being a proved altruist, a highly honorable gentleman, and one who places the cause of American musicians far above considerations of gain for himself or his paper, he would not expect the Alliance to shoulder responsibility for something that took place before it was born. Of course not.

The well known violinist aforementioned calls the attention of the Musical Courier to the fact that in the one page defense just spoken of, the Alliance head misquotes, apparently deliberately, the letter written to him by the violinist, and attacks him venomously, calling him "sour and embittered," and stating that he is not successful in this country. And all this anger because the violinist had dared to ask what was to become of the Alliance fund.

One of the avowed purposes of the Alliance is to establish a National Conservatory of Music. This is another borrowed idea, for a committee had been formed previously with Reginald de Koven as chairman, to foster that very movement. Also the National Federation of Music Clubs, Congressman Bruckner, Kenneth Bradley, of Chicago, and other individuals and organizations were working along the same lines.

The Alliance organizer complains in his paper that among his other ideal purposes is to keep his publication free from what is known as "reading notices" about its advertisers. He is naive enough to imagine that artists advertise from vanity to see their names in print and do not care whether or not their advertising brings them a business result. He states that he has lost some of his advertising. Possibly also a few subscribers.

It is easy enough to understand that this loss accounts for the outbreak of spleen and the querulous apologies and explanations which constitute the page defense of the Musical Alliance of the United States.

THE BYSTANDER

Soldiers, Their Bands, French and Taxes

When I'm in town on a Sunday evening I generally drop in at the Hippodrome, which has seethed with war benefits of one sort or another almost regularly every Sabbath for a long time past. Last Sunday I saw the best show of all. The boys from Camp Upton were on hand to present a program called "A Day at Camp Upton." I have seen stars galore at these Sunday night affairs, from every branch of every profession that earns its money by public exhibition of its talents, but never have I seen anything so grippingly interesting, anything with such an air of significant reality, as the things that the boys of the new 305th Infantry did. Not one of them, it was explained, had ever had any military experience before September 10 of this year, only three months ago, lacking a day. To see these soldiers of the new National Army, alert, dignified, soldierly in every movement, and to realize that they had been evolved from any and all walks of life in that period of time, was overwhelming!

After they had finished a dozen different varieties of drills, they gave a second part representing the recreations of an evening in camp. There was plenty of music and music of a good sort, too: a violinist and cellist of no mean ability, some really splendidly sung choruses, which showed the value of army discipline in musical training, and a surprisingly good band, considering that it had only been organized some three months.

But it wasn't the things they did nor the way they did them that took such hold on the tremendous audience, which applauded and cheered them time after time. It was what they stood for and how they stood for it! Probably to most of the audience—as to me—the fact that the United States is now part and parcel of this world war had not been brought home so vividly before. Those unkempt, awkward clerks and laborers who straggled up Fifth avenue one day early in September, with a brave attempt to keep even approximately straight lines; and then these men—one might almost say these veterans—of the 305th! There are a lot of us nowadays who can't see even the most peaceful and secure looking company of khaki without an unpleasantly apparent catch in the throat! It's a great sacrifice they are making, those young fellows who were your butcher boy, or my stenographer, or Jones' plumber, or Friend Smith's son in college only yesterday. God bless 'em, every one! as Tiny Tim said, and bring them all safely back after they have won the victory that will be theirs, when the New World has finished saving the Old.

Speaking of bands, the cables announced the other day that the American military bands in France were to be doubled up, two bands of 24 men each being made into one of 48, so that they might compare favorably with the French bands. At that, the double American bands won't be much more than half as large as the French regimental music. Their bands, with the drum and bugle corps which

is attached to each, have a membership of something like seventy-five men and furnish the most inspiring marching music which it has ever been my good fortune to hear. Many a time have I—though well within the years of discretion—chased one-half way across Paris just to enjoy the thrill of the music.

I listened to a Russian the other evening, discussing the world in general in the typically large Russian way. He divided nations into two classes—those with culture and no civilization and those with civilization and no culture. America belonged to the latter class, said he. Now that's a little strong. We have acquired a good deal of culture for a young nation, and we are absorbing more and more of it every day. But it happens that sometimes, just on a very exposed spot, there accumulates evidence that desirable culture is lacking in high places. And I can imagine what the Frenchmen thought and said the first time they heard the empty squeaking and squealing of one of those twenty-four piece American bands! It is not the fault of the players, who do their best; but a band of twenty-four—only six reeds against the brass and drums—must leave much to be wished for.

This is the true story of a young man who lived in Paris a good many years. When he first arrived he was quite innocent of French and, of course, set about acquiring it. Then along came his first engagement—to accompany an artist who was to give a recital in the salon of a countess belonging to the cream of the old French aristocracy. (There is aristocracy and aristocracy, as one knows who has lived in Paris.)

The countess, with the thoughtfulness and consideration typical of the real gentlewomen of her class, just before the recital began asked both artists if there was anything they required. The singer replied in the negative, but the young accompanist spoke up in the best of his still unbaked French and asked for a glass of water. At least he thought he did, so the behavior of the countess puzzled him. She seemed quite nonplussed, hesitated, started to speak, stopped, laughed, and finally said: "Mais ces Américains! Eh bien—pourquoi pas?" Then she drew a chair up beside him, sat down, and remained throughout the recital, turning the leaves for him.

Imagine his embarrassment! Evidently the countess had interpreted what he said into a request to turn the leaves; and having got himself hopelessly involved by—as he was firmly convinced—an innocent request for a glass of water, he realized the impossibility of his French standing the strain of explaining his way out of it. So he played and the countess turned; and to this day he is puzzled to know what the wrong words in so simple a sentence can have been.

Owing to one of the peculiarities of the new war tax law, my friends the critics tell me that they will have to pay for the privilege of doing their work from now on—or their papers will have to pay for them. I met one of them just as he had received his Metropolitan Opera tickets for the next week. Enclosed with them was a slip, politely requesting that a check be sent for the amount of the tax, \$6.30. "Now who," said he, "do you suppose had the nerve to add that thirty-cent insult to the six-dollar injury?"

BYRON HAGEL.

I SEE THAT—

Jean Criticos is in New York.

Regarding Sophie Braslau's first Carnegie Hall recital, the New York papers were practically unanimous in their praise.

Nathan Haskell Dole made the English translation of César Franck's "La Procession."

Mrs. Coolidge, of Pittsfield, Mass., offers \$1,000 prize for a string quartet.

According to the Philadelphia Press, that city spends more than \$101,000,000 per year for music.

The Minneapolis Symphony Orchestra will perform an all-American program on December 14.

Jascha Heifetz received the most extraordinarily favorable criticisms in both New York and Chicago that have been awarded any artist at his debut for a generation past.

Lenora Sparkes has been engaged to appear at the North Shore Festival.

Florence Easton's Santuzza was compared by the daily papers to that of Destinn.

Florence Macbeth's success with the Oratorio Society brought about an engagement with the New York Symphony.

Esperanza Garrigue has a non-resident physician in charge at the Esperanza Garrigue Classic Music Conservatory.

Cecil Arden sang at Camp Upton.

Johanna Gadske was soloist at the first private concert of the Arion's season.

Marguerite Sylva has a little daughter.

New York Symphony and the Philharmonic are to play at Camp Upton.

The Boston Opera Company has disbanded.

The National Bureau for Music is doing valuable work.

Leo Ornstein is a sensation on the Pacific Slope.

May Peterson duplicated her success as Micaela at her second Metropolitan appearance last Monday night.

Otto Floersheim is dead.

Secretary of State Lansing has recognized the Paderewski Polish Movement.

Vernon Stiles with the New York Philharmonic gave the Twenty-third Psalm of Liszt its first performance with orchestra in America.

Chattanooga Music Club's campaign for 500 associate members resulted in 600.

Cincinnati Symphony Orchestra was received enthusiastically on tour.

The Sacramento Saturday Club numbers 1,000 members.

Fritz Kreisler will appear with the Kneisel Quartet.

Sousa is to lead his own compositions with the American Symphony Orchestra, Chicago.

Chicago heard a recital of Wachtmeister compositions.

Leopold Stokowski is to award a medal for artistic ability to the successful Philadelphia candidate.

Edwin Evans' thirteenth annual song recital program included eleven "first times," and five "requests."

Fred O. Renard has left the Metropolitan Musical Bureau.

In addition to Dr. Muck there are twenty-two alien musicians in the Boston Symphony Orchestra.

Four Cincinnati Orchestra men were refused permission to play at Camp Sherman.

Marie Kryl is the youngest soloist ever scheduled to appear with the Chicago Symphony Orchestra.

There will be no opera in Atlanta this season.

Dr. Kunwald, conductor of the Cincinnati Symphony Orchestra, was arrested as an enemy of the United States, and released on parole.

Lydia Locke has given her services for the benefit of sufferers from the Halifax disaster.

Edith Church and Elroy H. Ward were declared the two best amateur singers of Cleveland and northeastern Ohio.

The Indianapolis Conservatory of Music has fine new quarters.

Rosa Raisa's Valentine made successful the Chicago performance of "Les Huguenots."

"Azora" will probably have its world première on December 18 in Chicago.

Los Angeles will be the scene of the 1918 annual convention of the California Music Teachers' Association.

Max Rosen's life reads like one of the Alger books.

One month of opera has been completed at the Metropolitan.

Frederick Stock's American list includes twenty-two compositions.

Francesco Daddi has been with the Chicago Opera and Chicago Opera Association for nine years.

Lila Robeson is a champion of preparedness.

William Tucker is booked for five engagements in seven days.

Henry Holden and Hildegard Hoffmann Huss gave an all-Huss program.

The Philharmonic Orchestra played at Camp Dix.

Polacco has gone to Cuba and South America with the Bracale Opera Company.

Brooklyn is to have its own orchestra.

Canada encourages music during the war.

Laura E. Morrill's artist-pupil, Claire Lillian Peteler, will appear with Giuseppe de Luca.

Members of the National Committee on Army and Navy Camp Music are touring the camps.

Pittsburgh has finally had its Cincinnati Orchestra concert, conducted by a member of the orchestra.

Frank Gittelton is to serve his country in the wireless service.

Philadelphia Operatic Society gave an excellent "Aida."

Genevieve Vix is to marry a Russian prince this month.

Godowsky's daughter, Dagmar, has gone on the stage.

Vera Kaighn is known as "one of the busiest singers in the Middle West."

Walter Henry Rothwell will conduct the next five symphony concerts of the Cincinnati Orchestra.

Pablo Casals is on his way from Spain to America.

Giuseppe de Luca will create in America the title role in Rabaud's "Marouf" at the Metropolitan Opera next week.

H. R. F.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

"Francesca da Rimini" (Metropolitan)

American
The audience—an unusually small gathering for a Saturday afternoon—was conspicuously irresponsible.

American (See above)
The audience showed ample appreciation.

World
Francesca (Mme. Alda) would have gained with more spontaneity and a singing tone less inclined to quavering.

Herald
Mme. Sundelius was successful both vocally and histrionically.

Globe
Her (Mme. Sundelius') singing could hardly be bettered.

Emilio de Gogorza (Song Recital)

Globe
The audience ought to have been larger.

Evening Sun
... attracted a capacity house.

Tina Lerner (Piano Recital)

Tribune
Her playing yesterday of the Chopin B minor sonata was straightforward and unexaggerated.

Evening Post
There were many lovely details in her playing of Chopin's B minor sonata.

Times
Miss Lerner was wise to include in her program also a group of short pieces by modern Russians.

Evening Post
Being a Russian, she naturally played Russian pieces, four of them, Borodine, Paul Juon, Scriabine and Rachmaninoff. They happened to be uninteresting.

Rudolph Reuter (Piano Recital)

Times
Mr. Reuter has a feeling for delicate tonal color.

Tribune
His tone was at times rather hard.

Rose and Otilie Sutro (Philharmonic Society)

Tribune
It (the Bruch concerto for two pianos) is an honest piece of music, maintaining a decent reserve and a commendable balance.

Herald
Indefinite as to thematic structure and often incoherent, the work as a whole did not make a strong impression.

Flonzaley Quartet

Evening Post
There is nothing Magyar in his (Dohnanyi) music, his model being Brahms, not Liszt.

Times
If any expected suggestions of Brahms in idea and treatment, they found them only rarely.

"Carmen" (Metropolitan)

Evening Mail
Miss Farrar was in good voice.

Herald
She (Miss Farrar) sang well.

World
Mme. Farrar made Carmen impudent and at times rather vulgar.

Herald
Miss Farrar was her usual impetuous Carmen.

American
Apparently Giovanni Martinielli, the Don Jose, was not in good form.

American (See above)

Herald
Mr. Montoux had difficulty in keeping the orchestra, soloists and chorus together.

American
Monsieur Montoux not only failed to read the score of his great compatriot with any degree of spirit and enthusiasm, but actually dragged the principals in the cast and the chorus, too, to a lower level of effectiveness than they had formerly maintained.

American (See above)

World
Clarence Whitehill was not as full of fire and snap as could be wished and his apparent relaxation affected his voice, which, during his big aria, was not always free from huskiness.

Evening Sun
... the great song following his (Whitehill) entrance was not a brilliant offering.

Evening Mail
Mr. Whitehill's voice made even the ungrateful intervals of the "Toreador Song" sound musical.

"Bohème" (Metropolitan)

Evening Sun
Claudia Muzio, who had the part of Mimì, was in beautiful voice and sang the exquisite passages that fell to her lot with the utmost feeling and beauty of tone.

Evening Post
Mme. Muzio was not at her best.

CONCERTS IN GREATER NEW YORK

(Continued from page 17.)

and "Chanson Norvegienne" also were given with marked effect. "I Heard a Cry" (Fischer), "A Sanctuary" (La Forge) and "Somewhere in France" (Hartmann) completed the third group. The last mentioned was stirring interpreted by Mme. Alda and received rousing applause. Of the encores, Woodman's "Open Secret" was the most favored.

Young Heifetz, the musical sensation of the present season, published more of his wonderful playing, which, by the way, puts a few older confreres in the background. He is so popular that he will wear his laurel wreaths for many years to come, in addition to enjoying the profitable favor of the American people. His mastery of the bow, his all encompassing finger technic, the plasticity of his phrasing, his repose of manner and his wonderful richness and clarity of tone make his playing remarkable, almost beyond the power of adjectives to describe. He never strives for sensational effects; he does not have to. His numbers were "Malaguena" and "Habanera" (Sarasate), "Menuet" (Beethoven), "Chorus of Dervishes" and "March Orientale" from the "Ruins of Athens" (Bethoven-Auer), "Poco Triste" (Suk) and scherzo and tarantelle (Wienawski). The applause after the first group justified an encore, which Heifetz did not give; but after his second appearance the applause was still such that he was obliged to respond to the unanimous demand for more of his beautiful playing.

Yvette Guilbert, Diseuse

There is nothing new to be said about the unique art of Yvette Guilbert. There is no one just like her, and hers is an art of which one never tires. Her program at the Theatre Du Vieux Colombier, on Friday afternoon, December 7, was devoted to "Les Pierrots," some "Golden Legends" of the fifteenth and sixteenth centuries and "Chansons Crinolines."

Myra Jane Wilcoxon, pupil of Mme. Guilbert, showed marked talent in a "Danse de Jongleur," an "estampie grotesque," of the twelfth century, revived by Mme. Guilbert.

Mildred Dilling, harpist, added greatly to the enjoyment of the afternoon. Miss Dilling, besides having unusual technical ability, never fails to interest with her program, which is invariably out of the common run, and embraces modern music not ordinarily performed by harpists.

SATURDAY, DECEMBER 8

Philharmonic Society; Louis Graveure, Soloist

One of the most disagreeable evenings, due to snow and sleet, experienced thus far this season doubtless accounted for the many vacant places in Carnegie Hall, Saturday evening, December 8, where the Philharmonic Society of New York had provided a delectable musical feast from the works of French composers. Mr. Stransky and his forces first gave a realistic picturization of various Eastern countries, through the colorful symphony "Orientale" of Godard; "Les Elephants," Arabia; "Chinoiserie," China; "Sara la Baigneuse," Greece; "Le Reve de la Nikia," Persia; "Marche Turque," Turkey. Next came the two weird nature pictures of Debussy, called two nocturnes: "Nuages" and "Fetes." The vigorous Berlioz overture, "The Roman Carnival," op. 9, followed. Massenet's symphonic poem, "Phaeton," op. 39, and suite "Alsacienne" were the remaining orchestral numbers.

Louis Graveure, soloist, in splendid voice, gave a finished and convincing interpretation of the "Vision Fugitive" aria from "Herodiade," Massenet, to orchestral accompaniment, and three delightful and rarely heard songs, "Nocturne," Franck; "Le The," Koehlin, and "Mai," Saint-Saens. The baritone was repeatedly recalled. Francis Moore was at the piano for the songs.

Sarah Sokolsky-Freid, Piano and Organ

Sarah Sokolsky-Freid gave a piano and organ recital on Saturday evening, December 8, at Aeolian Hall, New York. As at her previous New York recitals, Mme. Sokolsky-Freid disclosed unusual abilities as pianist and organist, which won for her many staunch admirers. The first part of the program contained piano compositions, including the "Waldstein" sonata, Beethoven; Schubert's "Moment Musical," in A flat and impromptu; "Babbling Brooklet," Wronblewski; "Poupée Valsante," Poldini (which was redemanded); Chopin's nocturne in B major; "The Nightingale," Alabieff-Liszt, and fantasia, in F minor, Chopin. She was most successful in the Beethoven sonata, in which she infused warmth, intelligence and beautiful tone coloring. She possesses a well rounded technic, accurate rhythmic attack and fine phrasing.

Mme. Sokolsky-Freid was equally happy at the organ, playing Bach's toccata and fugue in D minor; variations on a theme of Bach, Liszt; andante, from "Pathetique"

symphony, Tschaikowsky, and two compositions by Bonnet, "Ariel" and "Variations de Concert." She received many recalls and several beautiful floral offerings.

Guiomar Novaes, Pianist

Guiomar Novaes, the celebrated Brazilian, gave a piano recital on Saturday afternoon, November 8, at Aeolian Hall, for the benefit of the Consumers' League of the City of New York. Her first number was Chopin's sonata in B minor, op. 58, a work of inconsiderable importance seldom included on present-day recital programs. The opening movement is rather tedious, even when infused by the genius of Miss Novaes, but there is spirit and animation in the succeeding scherzo and pure poetic feeling in the largo. The pianist's interpretation of the sonata was masterful within its limitations. The remainder of the program, with a slight rearrangement in performance, included these pieces: Melodie (Gluck-Sgambati), "Papillons" and nocturne in F major, op. 23, No. 4 (Schumann), Turkish march from "Ruins of Athens" (Beethoven-Rubinstein), "Murmuring Woods" and "Dance of the Gnomes" (Liszt). This section of the recital gave Miss Novaes greater opportunities for a display of her remarkable pianistic talents. The Turkish march and the "Dance of the Gnomes," both of which were played by request, were performed with rare power and realism. These and the Schumann selections were favorites with the audience, whose plaudits denoted very real, as deserved, enthusiasm.

Miss Novaes is a unusual artist. The technic of the keyboard is at her command, while on the interpretative side she displays the intuitive comprehension and poetic expression of the true feminine mind, plus an almost masculine power in dynamics. The audience, which filled the hall, recalled her time and again, continuing their applause at the end until encores were added.

SUNDAY, DECEMBER 9

Heifetz with Philharmonic in Brooklyn

Jascha Heifetz, violinist, was the soloist with the Philharmonic Society at the second Sunday afternoon subscription concert at the Brooklyn Academy of Music, December 9. The fame of the young violinist brought a big crowd to the concert hall and "standing room only" greeted the 3 o'clock arrivals. Heifetz appeared for the third number on the program, the Tschaikowsky concerto in D major, op. 35, for violin and orchestra. The big Brooklyn audience was obviously as deeply impressed by the beauty of pure music, as demonstrated by this most recent musical visitor to America, as her sister cities have been. He was given a rousing welcome.

The orchestra, under Mr. Stransky, gave a profound reading of the Brahms symphony, No. 2, in D, op. 73; brought out the beauties of the "Tam o' Shanter" symphonic ballade, Chadwick, and concluded with a spirited delivery of the "Meistersinger" prelude, Wagner.

New York Symphony

The Sunday matinee of Walter Damrosch and his busy and valiant body of orchestral players offered a most interesting program, even though some of the numbers were different from those of the Thursday concert, which always is more or less a duplicate of the Sunday series. Rabaud's symphony and Volkmann's serenade were the repetitions, and the readings gave pleasure because of their finish and spirit. The "Samson and Delilah" bacchanale wound up the program brilliantly.

Mabel Garrison, the soloist, sang a "Don Giovanni" aria with limpid tone production and beautiful style. Zerbinetta's famous coloratura aria from Strauss' "Ariadne" showed Miss Garrison as a vocal virtuoso of pronounced skill and charm. She accomplished her difficult task with remarkable brilliance and managed to put all the necessary musical significance into the measures, for of course they were not written only for purposes of technical display. Mabel Garrison now stands in the first flight of coloratura and lyric sopranos.

MONDAY, DECEMBER 10

Bonnet's Historical Recitals

Joseph Bonnet's fifth and last historical organ recital of his recent series is now a matter of history, for it came to an end amid a genuine outburst of applause from the large audience in the ballroom of Hotel Astor, New York, on Monday afternoon, December 10. The program was selected from works by modern composers, of whom seven were French, two were Belgian, two were American, and one was English.

Of Joseph Bonnet and his brilliant technical mastery of all branches of organ playing no good thing remains

OPPORTUNITIES

SCHOOLS AND COLLEGES.—An opera and concert singer of international reputation who has taught voice, harmony, conducted a choral society, and staged operas, both light and grand, desires a position in some first class institution as vocal teacher and coach, either for all or part of his time, with a desire for permanency. Advertiser has a general American college education, in addition to a thorough musical education, and has sung in the leading opera houses of the world. Correspondence confidential. Address "C. E. B." care of MUSICAL COURIER, 437 Fifth Ave., N. Y.

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CONCERT ANNOUNCEMENTS

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FIRST SYMPHONY CONCERT

Sunday Aft., Dec. 23 at 3 o'clock

PROGRAM

Symphony in D minor César Franck
Fantasy, "Francesca da Rimini" Tschaikowsky
In the Orient (Two Symphonic Sketches) (first time) Arthur Hartmann
Irish Rhapsody Victor Herbert
Tickets: Orchestra, \$1.50; Orchestra rear, \$1.00. Balcony, 50c; Balcony rear, 25c. Box, seating six, \$12.00.
Now on sale at the Box Office of the Aeolian Hall.

unsaid. He seems equally at home in all schools and it is impossible to tell whether he pleases best in the contrapuntal works of Bach or the concert virtuosity of Widor's organ symphonies. Johnson's epitaph on Goldsmith is equally suitable for this genial French organist: "Whatever he touched he ornamented." Joseph Bonnet, however, is still a young man and very much alive. He will have many historical recitals to his credit before the histories of France record his name among the illustrious departed. The program for the last concert was admirably constructed to avoid monotony and anticlimax alike. Pietro A. Yon's new "Sonata Chromatica," written for Joseph Bonnet and very recently published was one of the most effective numbers of the afternoon. Widor's famous toccata was the most brilliant piece of finger work on the program and Bonnet's "Rhapsodie Catalane" displayed the organist's immense pedal technic. The complete program was as follows:

Prelude in E flat, Lemmens; offertorio (Easter song), Guilman; Breton rhapsody, Saint-Saens; toccata, Gigout; choral, No. 2, Franck; toccata in F, Widor; allegretto from sonata, op. 28, Elgar; "Sonata Chromatica," Yon; Theme varié, Ropartz; "Rhapsodie catalane," Bonnet; improvisation, Foote; finale from first symphony, Vierne.

The Miniature Philharmonic

The Miniature Philharmonic, a newly organized orchestra of thirty-two players, Jacques Grunberg, conductor, had a large audience to welcome it into existence at its first concert in Aeolian Hall, Monday evening, December 10—an audience that thoroughly enjoyed the musical fare offered and was liberal with its applause. It was a delightful concert—the adjective is advisedly chosen. In the first place, there was a most unusual opportunity to hear charming music, not in the repertoire of the larger orchestras, played in a charming manner, by an orchestra apportioned to the size of the hall, not, like the New York Symphony, much too large for it. Mr. Grunberg led his men in Gluck's overture to "Iphigenia in Aulis"; a dainty suite, "The Christmas Tree," by Vladimir Ivanovitch Rebkoff, of Moscow, heard here for the first time; and another suite, Debussy's exquisite set of four little pieces known as the "Petite Suite." These are early—and consequently, good—Debussy, written in the days before he abandoned ideas to deal exclusively in formulas. Original.

(Continued on page 34.)

RUSSIAN SYMPHONY ORCHESTRA GIVES FIRST BOSTON PERFORMANCE

Great Audience Hears Choral Symphony Repeated—Heinrich Gebhard Heard in Brilliant Recital—Rosalie Wirthlin Gives Annual Song Recital—Pauline Danforth Makes Boston Debut—Edith Thompson Pleases in Piano Recital—Successful Performance for Newton Special Aid—Other Interesting Boston Items

Boston, Mass., December 10, 1917.

After an unusually uneventful seven days for musical Boston, things brightened up and the week was made memorable by the first concert here of the Russian Symphony Orchestra, Modest Altschuler, conductor, Saturday evening, December 8, in Symphony Hall. The orchestra was assisted by two artists who have appeared with the Boston Symphony Orchestra, Emma Roberts, contralto, and John Powell, pianist. The all-Russian program included Tchaikowsky's popular and morbidly introspective though beautiful "Pathetic" symphony, his virile and resounding concerto in B flat minor for piano and orchestra, exquisitely and dramatically played by the talented Mr. Powell; arrangements of beautiful Russian folk tunes; the delightfully sensuous Indian song from "Sadko," interpreted in a way that suggested a Russian rather than an Oriental setting; Glazounoff's "Paraphrase on the Allied Hymns," two songs by Rachmaninoff, and two folksongs admirably sung by Miss Roberts.

Although Mr. Altschuler's splendid orchestra has been giving concerts in New York since 1904, and has made more than one tour in the East and West, it had never visited Boston until Saturday evening. The conductor demonstrated his emotional appreciation of the symphony and gave a stirring reading of it—pathos, wildness, lament, all effectively interpreted. The large audience was very enthusiastic.

Huge Audience Hears Choral Symphony Repeated

Beethoven's ninth symphony, which was performed with remarkable success on November 20 by the Boston Symphony Orchestra and the splendid chorus organized and trained by Stephen Townsend, all directed by Dr. Muck, was repeated in Symphony Hall, Sunday afternoon, December 2, before another capacity audience. The only

change in the personnel of those who took part in the original performance was in the soprano of the solo quartet. Miss Hempel was unfortunately detained at the Metropolitan Opera House by a full dress rehearsal of "The Daughter of the Regiment," about to be revived there, in which she takes the principal part. In her stead Florence Hinkle, who has sung in the symphony with practically all the orchestras in this country, was engaged.

The repeat performance was due to a great number of request letters, "By general desire," as the announcement read, effectively expressed at the box office. As has often been the good fortune of Dr. Muck—for example Liszt's "Faust" symphony or the fifth symphony of Mahler—he made his repetition exceed the eloquence of the first performance. The colossal symphony was again the effective medium of conveying to a few thousand enthusiastic, yet awed, hearers the philosophy of life formulated by Beethoven in his last years. The inspiring musical glorification of universal love and the brotherhood of man was once more interpreted with noble grandeur and dramatic force by the highly skilled chorus, the incomparable orchestra and the distinguished and unrivaled conductor.

Heinrich Gebhard Heard in Brilliant Recital

Heinrich Gebhard, the well known and deservedly popular pianist, gave his second recital of the season Thursday evening, December 6, in Steinert Hall. His program included Beethoven's sentimental sonata of farewell, absence and return; Liszt's exquisite appreciation of a sonnet of Petrarch; two sensuous Spanish dances by Albeniz; Schumann's gentle romance in F sharp; effective pieces by Mr. Gebhard himself; three numbers by Chopin, and Ravel's highly imaginative "Jeux d'Eau."

Mr. Gebhard's long applauded pianistic ability was pleasurable evident in his beautiful interpretation of the well balanced program, but particularly in his delightful playing of the compositions by Beethoven, Chopin, Liszt, and Ravel. Mr. Gebhard's technic is ever certain, and would be "brilliant" if he sought brilliancy as an end in itself. His mechanical proficiency is to him but a means to an end. He has the innate sense of the great artist, the genius to grasp the significance of the composer's message and to effectively express it.

Mr. Gebhard was, as usual, exceedingly generous with encores, and he was enthusiastically applauded by an admiring audience.

Rosalie Wirthlin Gives Annual Song Recital

Rosalie Wirthlin, who sang here for the first time a year ago last November, tried her fortunes again in Boston Saturday afternoon, December 8, in Jordan Hall. Frank La Forge was the accompanist. Her program, largely of unfamiliar numbers, included five jovial Old English songs from the seventeenth and eighteenth centuries; six interesting songs by Grieg and pieces by French and American composers.

Miss Wirthlin has a high degree of emotional sensitiveness, good technic and a contralto voice of much volume and pleasing quality. Moreover, she understands the significance of her songs and gives very authoritative interpretations of them.

Pauline Danforth Makes Boston Debut

Pauline Danforth, Boston pianist and pupil of Heinrich Gebhard, appeared for the first time in public Wednesday afternoon, December 5, in Jordan Hall. MacDowell's appealingly sad and graceful "Norse" sonata, a rhythmically spirited rhapsody by Dohnányi, Ravel's pleasing "Ondine," Gebhard's tuneful "Romance élégiaque," and numbers by Chopin, Debussy and Liszt provided an exacting test of Miss Danforth's musicianship that revealed the finished training which she has had. She has splendid technic and musical understanding. One expects studied interpretations at a first appearance. Nevertheless, Miss Danforth approximates a freedom of emotional expression which will undoubtedly improve with frequent appearances in public. A very friendly gathering was on hand to applaud Miss Danforth's auspicious introduction to local music-lovers.

Edith Thompson Pleases in Annual Recital

Edith Thompson, the "brilliant pianist," gave much pleasure to many admirers at her annual recital Friday afternoon, December 7, in Jordan Hall. Miss Thompson's

unusually interesting program comprised a Liszt arrangement of Mendelssohn's songfully sentimental "On the Wings of Song," Cyril Scott's light though pleasing "The Garden of Soul Sympathy" and "Lotus Land," two melodious etudes from Scriabin, four well-chosen Chopin selections, Debussy's fanciful "Jardins sous la Pluie," Schumann's sonata in F sharp minor and Liszt's dramatic rhapsody, No. 6.

Miss Thompson's phrasing, especially in the sonata, would have been an achievement for any great artist. She has not only remarkable technical equipment, but a well developed sense of the poetry of music and a warm and well varied tone. Miss Thompson convinced her hearers that she is one of Boston's most delightfully musical pianists.

Successful Performance for Newton Special Aid

A concert for the benefit of the Newton Special Aid was given, November 28th, Wednesday, at the residence of Mrs. Francis E. Stanley, Newton, Mass. The artists were Martha Atwood Baker, popular Boston soprano; Julia Pickard-Stoessel, violinist; Edna Stoessel, pianist; Joseph Malkin, solo cellist of the Boston Symphony Orchestra, and Wilhelmina Keniston, accompanist.

The Misses Stoessel gave an admirable performance of Dvorák's sonatine, and Julia Stoessel played pieces by Bach, Kreisler, Miss Stoessel's arrangement of Aviles' "La Media Noche," and Kreisler's arrangement of Schubert's ballet music from "Rosamunde." Mrs. Baker made the usual favorable impression in songs by Bachelet, Hadley, Manney, Treharne. She also sang the best known of Bainbridge Crist's Chinese Mother Goose Rhymes, "Baby Is Sleeping," and for the first time in Boston Fijan's "Le Petit Ruisseau de Chez Nous." Mr. Malkin played compositions by Chopin, Malkin, Davidoff, with his customary excellence.

After the regular program, the enthusiastic audience was treated to a little impromptu concert by Albert Stoessel and Samuel Gardner, prominent American violinists.

Boston Items

Vernon Stiles, an American tenor, has been accomplishing notable work at Camp Devens, Ayer, Mass., as song leader. Mr. Stiles took his squad of singers from Camp Devens to the recent army and navy game held at the Stadium, where the people were enthusiastically impressed with the splendid results of his work. Mr. Stiles is also doing solo work.

On Sunday evening, November 11, Guy Maier, Boston pianist, gave a concert in the John Knowles Paine Concert Hall at Harvard University. His program of "Modern Music from Many Lands" proved most interesting.

Gaylord Yost, composer-violinist, gave a successful recital at the second evening of the People's Concert Series in Attleboro, Mass., on Wednesday, November 21. The "Louisiana" suite in A minor, his own composition, was a feature of the program. Miss Siedhoff accompanied him and also played several solo numbers.

Gratton Walls, baritone, and pupil of Arthur J. Hubbard, of Boston, gave a song recital in Clark Hall, Brockton, Mass., recently. Mr. Walls' artistic singing received deserving applause from an interested audience. Mr. Wall

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was assisted by Carmine Fabrizio, well known Boston violinist, who created a very favorable impression.

Max Donner, violinist, of this city, has appeared with much success in several New England cities, and also in New York State. He recently played in the High School Concert Course at Oneonta, N. Y., where he gave a program of Ernst, Dvorák, Kreisler and Vieuxtemps, and was well received by his audience.

The joint concert of the Amherst-Smith chorus and orchestra to be held in Northampton next month has been indefinitely postponed for reasons connected with the war. In its place the Amherst chorus of male voices will give a concert on Monday evening, December 17, the proceeds to go to the Red Cross fund.

There seems to be some question as to whether or not the Government authorities will permit the Boston Symphony Orchestra to give the concert scheduled for the Municipal Auditorium, Springfield, Mass., the latter part of February, as, according to a dispatch from that city, Deputy United States Marshal Leyden finds that the concert house is within half a mile of the United States Armory and is in the zone barred to enemy aliens.

COLES.

Jessie Pamplin, a Morrill Pupil

Jessie Pamplin, who recently returned from South America, where she was prominently identified with the musical life of Buenos Aires, was a pupil of Laura E. Morrill before her sojourn on the southern continent, and now is again studying with this well known vocal author-



JESSIE PAMPLIN,

Pupil of Laura E. Morrill, who has returned to the United States after a sojourn in Buenos Aires.

ity. Mrs. Pamplin's voice is one of unusual beauty, and guided by an unusual insight into the meaning of her songs, her work never fails to attract. At the November musicale of the New York Rubinstein Club, Mrs. William Rogers Chapman, president, Mrs. Pamplin shared the program with Jascha Heifetz, the wonderful Russian violinist. She was heard also at a recent meeting of the Eclectic, where she was the recipient of enthusiastic applause.

Bianca Randall's New York Series

Bianca Randall, soprano, is to be heard in a series of concerts at the George M. Cohan Theatre, Broadway and Forty-third street, New York, early next year. The dates set for her appearances are January 6, 13, 20 and 27, February 3 and 10. Mme. Randall scored a very decided success when she appeared at a concert given at the New York Hippodrome last season. Those who heard her then, as well as others who have listened to her singing on various occasions, will read with interest this announcement.

Aurelio Giorni Popular

Among the popular young American pianists is Aurelio Giorni, who appeared recently in Philadelphia, his playing meeting with marked success. The Philadelphia Record spoke of his "fine, clear tone," his "technical precision," his "brilliant performance," his "fine, musicianly interpretation" and "the very perfection of rhythmic flow" which marked his work. In the opinion of the Philadelphia Evening Ledger, he is "a technically proficient and resourceful artist" who is constantly adding "to the perfection of his art from the executive side." Combined with this has been a consistent growth in the "broadening of the interpretative faculty, a deeper insight into composers' meanings and a ravishing loveliness of tone." Mr. Giorni has also shown marked aptitude as a composer, his works, according to the Evening Ledger, displaying "a mastery of harmony, a gift for melody and fresh musical invention and thinking." The Philadelphia Public Ledger remarked his "faultless technic," which the Philadelphia Bulletin supplemented as "perfect accuracy and an appreciation which gave full value to the composition." As the Philadelphia Record declares, "individual style, technical skill and artistic finish" make his work thoroughly enjoyable.

This afternoon (December 13) Mr. Giorni gives a recital at Aeolian Hall. Among his engagements this season have been appearances with the Manufacturers Club of Philadelphia, the Women's Club of York, Pa., the New York Mozart Society, the Humanitarian Cult and other organizations.

Remarkable List of Artists for Mozart Society

Members of the New York Mozart Society, Mrs. Noble McConnell, president, are provided with a remarkable roster of famous artists for their Saturday afternoon musicales and evening concerts this season, at Hotel Astor, New York. A glance at its schedule, herewith given, will show that this organization is satisfied with only the best talent. This is the list:

Musicales: January—Cecil Arden, contralto of the Metropolitan Opera Company; Mischa Elman, violinist. February—Anna Fittiu, soprano, and Giuseppe de Luca, baritone, both of the Metropolitan Opera Company. March—Alice Nielsen, soprano, and Rudolph Ganz, pianist. April—Leopold Godowsky, pianist, and Rita Forna, soprano, of the Metropolitan Opera Company.

Evening concerts: December—Frances Alda, soprano, of the Metropolitan Opera Company. February—Giovanni Martinelli, tenor, of the Metropolitan Opera Company, and Claire Lillian Peteler, soprano. April—Negotiations are in progress with Enrico Caruso, tenor of the Metropolitan Opera Company, to be the soloist at the final concert, the same as last season.

The New York Mozart Society now numbers 600 members, with no "deadheads," and is a remarkably up to date and well organized club. "Keep moving" seems to be its slogan.

Aside from its inspiring musical programs and pleasant social gatherings, much attention and effort of the society are centered in the East Side Clinic, of which Mrs. McConnell is the founder and president. Due to the necessity for more ample quarters, a new home for the clinic was recently purchased by the society at 325 East Eighty-fourth street, New York City, one floor of which is given over to the work of the Mozart Auxiliary, No. 136, of the Red Cross, another branch of the society's activities.

Paolo Martucci's New York Recital

On Sunday afternoon, December 16, Paolo Martucci will give a piano recital at the Princess Theatre, New York. His program will include the Beethoven sonata, op. 27, No. 1, more than half a dozen arrangements by Giuseppe Martucci, and compositions by Scarlatti, Schumann, Liszt and Chopin.

IMPORTANT ENGAGEMENTS FOR ADELAIDE FISCHER NEXT MONTH

January 2nd. Chicago, Illinois. Recital with Pablo Casals.
January 28th. Hartford, Connecticut. Soloist with N. Y. Philharmonic Orchestra.
January 29th. Middletown, Connecticut. Soloist with N. Y. Philharmonic Orchestra.
January 30th. Springfield, Massachusetts. Soloist with N. Y. Philharmonic Orchestra.
January 31st. New York Recital. Aeolian Hall.

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—Aurelio Giorni in Recital—Marie Zendt, Gustaf Holmquist and Hans Hess
Present Wachtmeister Works—Sibyl Sammis-MacDermid Wins New
Laurels—Goldmark Symphonic Poem Conductor Stock's
American Contribution—Other Local Items

Chicago, Ill., December 9, 1917.

Judging from the good sized audience which gathered at the Playhouse Monday afternoon, it would seem that the Chicago public is at last beginning to realize the real worth of the Flonzaley Quartet. This was the second concert of a series of three presented under the management of Rachel Busey Kinsolving, and one of the largest houses which has ever heard the Flonzaleys in Chicago was present. It was interesting to notice this, for there is nothing more artistic or more pleasurable to the ear than the performances of this eminent organization. One could rhapsodize at length on the purity of tone, the exquisite harmony and the marvelous ensemble of the Flonzaleys, so admirable are they, but this would necessitate the repetition of many superlatives which have already been used in their praise.

The Flonzaleys' art made the Mozart quartet in A major a thing of sheer beauty, while the adagio molto and assai agitato from the Schumann quartet in A major were ravishingly set forth. Three Russian pieces by Glazounoff, Rubinstein and Borodin brought the program to a brilliant close.

Of late the Flonzaley programs have been arranged differently, and this probably has something to do with the increase in attendance.

"Pinafore" at the Strand Pleases

An extremely cheerful and pleasing presentation of "Pinafore" was given this week at the Strand by the Boston English Opera Company. A bright, cheery, enthusiastic cast, chorus and orchestra handled the Gilbert and Sullivan score to the great enjoyment of an extensive assemblage on Monday evening. Selli Simonson is due much credit for the excellence of the performance, for he had the orchestra and chorus well in hand at all times. Joseph Sheehan as Ralph Rackstraw and Louis La Valle as the

Captain held first honors and made much of their respective parts. Agnes Scott Longan was Josephine, the Captain's daughter, but this is not a part to Miss Longan's liking, and she was not especially happy in it. Francis J. Tyler as Dick Deadeye evoked much laughter. Lester Luther would have been more convincing as Bill Bobstay had he not tried so hard. The other parts were handled capably.

Sousa to Conduct Own Composition

When the American Symphony Orchestra presents Lieut. John Philip Sousa's "Three Quotations: The King of France," "I, Too, Have Been in Arcady" and "In Darkest Africa," next Sunday afternoon, December 16, at its concert at the Studebaker, the distinguished director and composer will lead the orchestra in his own work.

Sturkow-Ryder Plays for Musicians' Club

Always with an eye to presenting her listeners something new and interesting, Theodora Sturkow-Ryder selected for her appearance on the Musicians' Club of Women program Monday afternoon some new Russian numbers. This brilliant pianist, besides playing an individual group, participated in the Cesar Cui concertante for violin and piano and a trio by Ferbadez Arbos. Needless to say, Mme. Sturkow-Ryder was the backbone of both performances. The piano numbers included a berceuse by Balakirew; three "Reves"—"Naide," "Satan s'amuse" and "Dans le Foret"—by Rebikoff, and the Rachmaninoff "Polichinelle," her rendition of which is surpassed by no one. These selections proved wonderfully brilliant and full of rhythm. In them the gifted pianist accomplished some of the best playing she has done here, which is saying much, for Mme. Sturkow-Ryder's work at the piano never fails to please.

Sibyl Sammis-MacDermid Pupil in Recital

Helen Grahame Wait, a young artist from the studio of Sibyl Sammis MacDermid, gave a recital at the Three Arts Club Sunday afternoon, December 2. Miss Wait came through an exacting program with much to her credit and with a voice as fresh as when she commenced. She revealed a flexible voice, well controlled and of compelling interest. That she is a young singer to be heard from there would seem to be no doubt. She negotiated the tricky "Lusinghe piu Care" aria by Handel with good tone and assurance, and established the feeling that all would go well with the balance of the program, which included some European folksongs, a miscellaneous group by Lehmann, Hildach and Messager, a Gounod aria ("Jewel Song" from "Faust") and some American songs. In the latter group were two manuscript songs, "The Long Road," by Miss Boyd, and "To a Cool Breeze," by Winifred Middleton. Both are modern in type and harmonized to establish the atmosphere indicated by their titles. The close-

ing song was "Land of Mine," Wilbur D. Nesbit's latest verses set to music by James G. MacDermid. It was received with enthusiasm in keeping with the spirit of the time and was repeated.

Aurelio Giorni at the Ziegfeld

The regular Wednesday morning recital this week in Carl D. Kinsey's series was offered by Aurelio Giorni, who had not previously been heard in these surroundings. In his interpretation of the conventional program presented this young pianist disclosed some admirable qualifications. There can be no doubt but Mr. Giorni is gifted for his chosen profession, and his first Chicago appearance can easily be set down as a success. Heard in the Beethoven A flat sonata and a group of three numbers by Chopin, containing the E major nocturne, barcarole (op. 60) and the scherzo in E major, Mr. Giorni's work was pleasurable to the ear. He possesses a touch and tone of captivating appeal, individuality of style and poetic sense which make his renditions things of refined art. There were also three preludes and fugues from the Bach "Well Tempered Clavichord" and a group comprising two Sinding numbers, one by Sibelius and Liszt and an "Aria in F Minor" by the pianist himself.

Edward Clarke's Successful Lectures

Edward Clarke has been repeating his success with his lecture-recitals on the University Extension Course that he enjoyed during the past two seasons in his other courses. Last Monday evening he gave the fourth of the course on "The Art Songs on Strauss and Wolf." Mr. Clarke spoke of the development of the art song through the life of Schubert and the composers that have followed in his footsteps, culminating in the songs of these two great writers. A program was given that served well to bring out the beauties of the works of both these composers. The singer was in splendid voice and was able to impart his love and enthusiasm for the songs. The subject for next Monday evening will be "Chicago Composers and Their Songs." Mr. Clarke will sing the role of Elijah for the Berwyn Choral Club December 11, and on December 12 will give a recital for the students of Valparaiso University on "Folk songs of the Various Nations."

Bush Conservatory Notes

The following activities at Bush Conservatory took place during the first week of December: Saturday, December 1, there was a studio recital by the pupils of Earl Victor Prah. Saturday, December 1, at 8 p. m., pupils of the conservatory gave a program at the Eli Bates House, for the benefit of the American Poets' Italian Ambulance Fund in Italy. Sunday, December 2, Theodore Spiering, the distinguished American violinist, who is a member of the Bush Conservatory faculty, gave a recital in Cohan's Grand Opera House under the direction of F. Wight Neumann. Wednesday, December 5, there was a recital by students of the conservatory in recital hall. Saturday, December 8, there was a studio recital by students of the conservatory.

American Conservatory Notes

Advanced pupils of Ragna Linne will appear in scenes from operas, to be presented Thursday evening, December 13, at Kimball Hall, under the auspices of the American Conservatory. Alma Alpers and Katherine Foss will take the parts of Marguerite and Siebel in the third act of "Faust," Frances Burch and Emma Bracken the parts of Carmen and Micaela in the third act of "Carmen," and Eleanor Eastlake and Ethel Miller the parts of Martha and Nancy in the first act of "Martha."

Viola Cole's Interpretation Classes

A very interesting meeting of the Viola Cole class in musical interpretation was held on Friday, November 30. These programs, under the direction of Miss Cole, range from discussions of piano compositions to lectures with illustrations from the subject matter. Artist-students perform occasionally and benefit by the criticisms offered. At present the class is deeply interested in the modern school. The members will meet again on Friday, December 14, in the Viola Cole studio.

Pupils of Edward Clarke in Recital

A recital was given at the Lyceum Arts Conservatory last Wednesday evening by the pupils of Edward Clarke. The program, as is usual with this teacher, was distinguished by the uniform art displayed by the singers. Not all the voices were equally gifted, but the songs were sung

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with fine attention to detail. The singers taking part were Ruth Batteiger, contralto; Mary Miller, Beth Ingalls, Charity Rowell and Corine Jessop, all possessing good soprano voices, those of the Misses Jessop and Ingalls being particularly pleasing. As two of the pupils were unable to be present, Mr. Clarke sang a group of French songs and Mrs. Clarke gave much pleasure by a violin number. Evelynne Murphy, a pupil of Mrs. Clarke, gave a violin number, and Florence Stebbins, pupil of Katherine Howard Ward, played MacDowell's concert etude. The accompaniments were adequately done by Pauline Lewis and Marie Gardner.

Hans Hess in Concert

On the program given Friday evening at Olivet Institute Church by the faculty of the Olivet Institute Music School, Hans Hess was the assisting artist. This widely known cellist, one of the busiest in Chicago, played with his customary art and skill a barcarolle by Alcock, Popper's "French Village Song," the first movement of the Haydn C major sonata and the Saint-Saëns "Allegro Appassionata," winning the hearty applause of a highly pleased audience. Mr. Hess will give his annual cello recital at the Playhouse on Sunday afternoon, March 10.

Chicagoans in Wachtmeister Program

What proved to be an unusually interesting recital was that given Thursday evening at the concert hall of the Swedish Club, where a program of compositions from the pen of Count Axel Raoul Wachtmeister was set forth by the composer and three of Chicago's best known artists. Those taking part were Hans Hess, cellist; Gustaf Holmquist, bass, and Marie Sidenius Zendt, soprano. With the composer at the piano, Mr. Hess played a sonata for cello and piano, and his beauty of tone, excellent technic and art were in no small degree responsible for the success of this number. Mr. Hess also played with Mr. Wachtmeister a Polish dance, "Redowa" and "Solgardspolska." In all he did the brilliant cellist evidenced once more his mastery of his instrument and gave the auditors much pleasure. Gustaf Holmquist, heard in "Tre vilda svanor," "Hvi flyr du bort," "I skogen" and "I Mora," used his splendid basso voice to best advantage. His skill in interpreting these Swedish numbers served to disclose the known versatility of this prominent artist. Later, Mr. Holmquist sang four songs in English. Last, but by no means least, came that popular soprano, Marie Sidenius Zendt, without whom a Swedish program here would not be complete. "The Swedish Nightingale," as she has often been called, disclosed in her singing her right to such a title and lived up to the enviable reputation she has established for herself in Chicago. A group of three songs, which included "Truést," "Aftonen ar inne" and "Titania," was effectively done, winning Mrs. Zendt the hearty enthusiasm of a delighted audience. She, too, sang several numbers in English. The numbers of Count Wachtmeister made a highly favorable impression on the large gathering

present, who bestowed upon composer and compositions abundant enthusiasm. Many of the compositions contain much that is of interest, and disclose the skill, musicianship and intelligence of their creator. His work at the piano further evidenced his thorough musicianship.

Sibyl Sammis-MacDermid Wins New Laurels

One of the outstanding features of the Madrigal Club concert on Thursday evening at Kimball Hall was Sibyl Sammis-MacDermid's participation as soloist. One of the most popular and well liked sopranos in this part of the country, Mrs. MacDermid is also an artist who never fails to please her listeners. This occasion was no exception to the rule, and her singing of the Godard aria from "Le Tasse" left nothing to be desired. Nor was the gifted soprano less effective in a group containing Burleigh's "In the Woods of Finvara," Carpenter's "When I Bring You Colored Toys" and "I List the Trill in Golden Throat," from Herbert's "Natoma." Mrs. MacDermid's beautiful soprano was used with the skill and art to which she has accustomed her listeners, and her top notes rang pure and clear. So captivated was the audience that their insistent applause necessitated the adding of an encore. Mrs. MacDermid also assisted the club in Torgerson's "Hymn to the Night," and later rendered a group of three songs by Jeanne Boyd.

Lillian Wright in Demand

There is much demand for that charming mezzo-soprano, Lillian Wright, who scored such remarkable success at her debut here this season. Recently she gave a joint recital with Maurice Dambois, the prominent cellist, at Great Lakes Naval Training Station for the Jackies. Thursday evening, December 6, Miss Wright was soloist with the Suburban Musical Association at La Grange, Ill. On December 26 she will be soloist with the Swedish Choral Society. Edgar Nelson, conductor, at Orchestra Hall.

Two Young Chicagoans Appear in Recital

On Friday evening, December 7, Helen L. Levy presented in the Florentine room of the Congress Hotel Mrs. Charles W. Lobdell, contralto, and Priscilla Carver, pianist, in a joint recital. A representative audience was on hand. Many members of the Chicago Opera Association were present, among whom were recognized Anna Fitziu, Marie Claessens, Gustav Huberdeau, Desire Defrere, Giuseppe Sturani and Hector Dufranne. Mrs. Lobdell, a professional pupil from the class of Mrs. Herman Devries, won much success through her charming personality. Beautifully gowned, Mrs. Lobdell's appearance on the stage was regal to the eye. She sang three groups. The German one comprised Dvorák's "Fruhling" and "Am Bache," and Richard Strauss' "Heimliche Aufforderung." The English group, which followed, included the "Lass with the Delicate Air," by Dr. Arne; "Golden Eyes," another clever output from the pen of that prolific Chicago composer,

ANNOUNCEMENT

Society of American Music Optimists

The object of the society is to encourage American composers and American musicians. The society is planning the giving of concerts in New York of American works by American artists.

The judges who are to act in the competition of the American Music Optimists have been chosen, and American composers who wish to submit their compositions should send the manuscripts to the librarian of the society as soon as possible.

American pianists, violinists, cellists, organists and singers desiring auditions, should submit their names at once. In appearing before the judges of the society, artists will be required to play or sing only American compositions. Participants need not be American born, but they must be American citizens. The names of the judges will be announced later.

Miss Rhea Silberta, Librarian of the Society of American Music Optimists, 412 West 149th St., New York

Eleanor Everest Freer; "The Hedge Rose Opens," by Edith Lobdell-Reed and the "Japanese Death Song," by Earl Cranston Sharp. Mrs. Lobdell's last group included "Si j'étais jardinier," by Chaminade; Godard's "Te Souviens-tu?," A. Goring Thomas' "Ma Voisine" and "A Toi" by Bemberg, after which she added as an encore "The Owl," by Liza Lehmann. Mrs. Lobdell's German, English and French diction is impeccable. Mrs. Herman Devries supplied most artistic accompaniments, disclosing once more her versatility in no small degree. She has won an enviable place among the leading vocal teachers in Chicago and each and every pupil reflects credit upon this able and successful mentor.

Priscilla Carver, in years gone by, was heard often in Chicago and she should again be in demand, as she plays today just as well as she did many years ago.

Chicago Musical College Notes

John Carre, pupil of the Chicago Musical College, who is serving his country in the Seventh Infantry at Camp Logan, Houston, Texas, is being given opportunities by

TINA LERNER

Scores in New York and Chicago Reappearances

HENRY T. FINCK

In the New York Evening Post, November 28, 1917.

TINA LERNER RANKS HIGH AMONG THE FEMININE PIANISTS OF THE DAY. She had not been heard in New York for two years, but her Aeolian Hall recital yesterday showed that HER FINGERS HAD LOST NONE OF THEIR CUNNING. Being a Russian, she naturally played Russian pieces, four of them, by Borodine, Paul Juon, Scriabine, and Rachmaninoff. They happened to be uninteresting, and one could not but think how much more of a feast would have been provided by four of our own MacDowell's inspired short pieces. With charming grace of style Miss Lerner played a pastorale ascribed to Mozart and a gavotte by Sgambati, while the Schumann "Contra-bandiste," as edited by Tausig, was given with dash and vigor. There were many lovely details also in her playing of Chopin's B minor sonata, while the final group of five etudes by Henselt, Chopin and Liszt gave the pianist ample opportunity to reveal HER DAZZLING TECHNIC controlled by good taste and real musicianship.

New York Evening Mail, November 28, 1917.

She has a mastery of the miniature in pianistic art.



EDWARD C. MOORE

In the Chicago Journal, November 19, 1917.

TINA LERNER IS DISTINCTLY A PERSONAGE AMONG PIANISTS. She gave her first recital and made her third appearance in Chicago simultaneously at The Playhouse yesterday, having played with the Chicago Symphony Orchestra in the seasons of 1912-13 and 1914-15.

One hears great argument among pianists about the differences of tone among other pianists, but here IS ONE WITH A TONE SO INDIVIDUAL THAT IT MIGHT SERVE AS A CENTRAL POINT FOR THEM ALL. I have seldom heard a piano put forth a tone so velvety and captivating, so edgeless and yet so well controlled. Miss Lerner gives you the same impression as would be given by a person of quick wit and soft voice who always says exactly the right thing with exactly the right inflection. Not that she can not speak firmly on occasion. She began yesterday with a pastorale varice by Mozart, a gavotte by Sgambati, and Weber's rondo brillante, as delicate and exquisitely proportioned as a snowflake in her performance, and then plunged into the Brahms F minor sonata, op. 5.

Those who know their Brahms will remember that this sonata is a sturdy, virile affair of great and somewhat crude handiwork. Few people play it publicly, because it is long and a little awkward. Miss Lerner made it as commanding as the others had been ingratiating, playing it with a very deceptive appearance of ease—perhaps it was easy for her—and with consummate noise and dignity. SHE IS A REMARKABLE ARTIST.

Chicago Tribune, November 19, 1917.

She was as definite, rhythmic, musical and beguiling as ever.

Management: A. FRIEDBERG, Metropolitan Opera House Building, New York

Mason & Hamlin Piano

the military authorities to develop himself as an artist as well as a soldier. He played recently at Houston and the Chronicle of that city said of his performance: "Mr. Carre plays with finish and understanding which seldom characterize the work of one so young. He secures the 'singing tone' for which so many labor in vain."

The Chicago Musical College concert on Saturday was given by students in the piano, violin and vocal departments. Dorothy Kilner played numbers by Chopin and Liszt; Rose Heidenreich sang selections by Burleigh and Foster; "Two Arabesques" by Debussy were Edith Deutsch's offerings; Preston Graves rendered numbers by Scott and Mendelssohn; violin selections by Kreisler and Paganini were interpreted by Gilbert Ross; Olga Kargau sang "Some Happy Day" (Saar) and "Donde Lieta" (Puccini); the first movement of the Grieg sonata was played by Margaret Wilson; Mac Pfeiffer offered "O Ma Lyre Immortelle" from Gounod's "Sapho," and Marie Bergman brought the program to a close with a Scriabin nocturne for the left hand alone and the Rubinstein C major etude. All acquitted themselves creditably, reflecting the thorough training received at the college.

Ruth Meyers, organ student of C. Gordon Wedertz, will give a recital at the Tabernacle Baptist Church. Mr. Wedertz played at the memorial service of the Chicago Lodge, No. 4, of the B. P. O. Elks last Sunday, and Edna Kellogg, student of Edoardo Sacerdote, sang "How Lovely Are Thy Dwellings," by Liddle.

Chicago Symphony Concert

Excellent chosen and excellently set forth was the program this week of the Chicago Symphony Orchestra. The American work represented was a symphonic poem, "Samson," by Rubin Goldmark, which proved one of the most successful novelties which Frederick Stock has offered so far this season. The number is brilliantly scored and discloses the work of a master of orchestration, one whose knowledge and skill enable him to say in a most effective manner what he wants to express. Colorful and melodious besides, Goldmark's "Samson" met with the hearty ap-

proval of a delighted audience. A better performance than that given the work by Conductor Stock and his men could not be asked. The lovely Mozart E flat symphony was well done. Likewise the overture to Schumann's "Genoveva" and the three Slavonic dances of Dvorak. The soloist of the week was Harry Weisbach, concertmaster of the orchestra, who elected to play the Mendelssohn violin concerto.

Edouard Dufresne with Sinai Orchestra

As soloist Sunday with the Sinai Orchestra, Arthur Dunham, conductor, Edouard Dufresne, baritone, proved a happy choice and greatly delighted the auditors. Since his recent successful debut here Mr. Dufresne has been kept constantly busy, and justly so, for he is one of the best baritones of which Chicago can boast. With his beautiful voice and excellent art Mr. Dufresne sang the "Vision Fugitive," from Massenet's "Herodiade," winning his listeners from the start. A group containing two French and two English songs, "Bon soir" (Debussy), a Chausson number, "Good Day, Suzon" (Devries), and "Inter nos" (MacFadyen), disclosed the versatility of this delightful singer. These also were convincingly set forth and won abundant applause from the large and enthusiastic audience present.

Heighton in Chicago

On his way back to Minneapolis, Wendell Heighton stopped in Chicago this week. This indefatigable business manager of the Minneapolis Symphony Orchestra was returning from a trip to Winnipeg, where he booked this famous orchestra for three dates of its spring tour in April. This is the first time Mr. Heighton has booked the Minneapolis Orchestra in Winnipeg since the beginning of the war.

Carl D. Kinsey's Mother Passes Away

Sincere condolence is extended to Carl D. Kinsey on the loss of his mother, Emily Zimmerman Kinsey, who died this week in Houston, Tex. Mrs. Kinsey was active in woman's suffrage work and in the councils of the Young Women's Temperance Union. She was sixty years old, and the remains were brought to Churubusco, Ind., for burial on Wednesday. Carl D. Kinsey and two daughters, Maud Hope Pardee, of Chicago, and Myrtle Saunders, of Houston, survive.

Notes

The Swedish Choral Club, under the direction of Edgar Nelson, will give its first concert of the season Wednesday evening, December 26, at Orchestra Hall. The oratorio, "Mary Magdalen," by Massenet, will be presented, and will be preceded by Wolf's short cantata, "Christmas Night." Sixty members of the Chicago Symphony Orchestra and

several Chicagoans, including Lillian Wright, mezzo-soprano, will assist.

Tuesday afternoon the Chicago Symphony Orchestra played a program comprising Bizet, Alfvén, Volkmann, Delius and MacDowell selections at Leon Mandel Assembly Hall under the auspices of the University Orchestral Association of the University of Chicago.

JEANNETTE COX.

JEAN CRITICOS IN NEW YORK

Noted Paris Teacher and Coach Opens Studios in the Metropolis

Among the recent acquisitions to the pedagogic ranks of New York is Jean Criticos, whose Paris studios were for many years the rendezvous of the musical élite. He is widely known as the teacher who prepared Jean de Reszke for his remarkable position in the world of music. Two others who won recognition in the world of musical art and who studied with this maestro were the late Gerville-Réache and Herr von Zurmuehlen. The latter came to Criticos when he was forty-five years of age and for several months each year during a period of five years, worked hard and faithfully in the correction of his vocal production.

Cosmopolitan is the term best applied to the art of Criticos. He was born in Greece, but received his musical education at the Paris Conservatoire. From there he journeyed to Italy to continue his studies, making his operatic debut in Florence in "Ruy Blas." For a number of years he was prominently identified with the operatic life of France, Italy and Greece. This was followed with concert appearances in England, after which he returned to Paris and established himself as a teacher. New York is fortunate in having acquired this artist and pedagogue to lend added distinction to its musical ranks.

Dr. Trenkle at Garrigue Conservatory

Esperanza Garrigue is doing everything in her power to insure obtaining the best results, at the Esperanza Garrigue Classic Music Conservatory, New York. One of the unusual features in connection with the conservatory, and one for which Mme. Garrigue deserves special praise, is the non-resident physician who is in charge. This position is held by Henry Landalynn Trenkle, M. D., C. M., who is prominently identified with the medical profession in the metropolis.

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FLORENCE MACBETH

Prima Donna Coloratura

SOME RECENT PRESS NOTICES:

Florence Macbeth, the American soprano who has already established her fame in this country, had a very enthusiastic reception in her recital here last evening at the Orpheum Theatre.

Miss Macbeth's singing from beginning to end proved conclusively that lyric and dramatic interpretation and a trained mechanism need never be set over against one another as divergent in aim.

Here is a voice of lovely quality showing refined voice production, perfectly controlled. Her management of tone is always adequate to the text.

Aside from beautiful tone quality one could not help but be impressed with the ease shown, and the supreme skillful triumph over difficulties, such as her program contained. Not only did her trills, skips, runs and staccatos give a superb decorative charm to her singing, but she added a tone color to these which made for true expression.

To sing songs from the immortal master of song, Handel, requires a voice which is exceedingly supple and fluent. Such songs as these Miss Macbeth renders with consummate skill, as was shown in "Care Selve" last evening.

It is always a great satisfaction to listen to a singer who will not force her tones, who will not explode on individual tones and who will maintain a legato style.

Added to true intonation, and well nigh faultless enunciation, Miss Macbeth has a winsome personality and stage presence, which add materially to her effectiveness as a recital artist.

Aside from the program . . . Miss Macbeth responded to many encores, among which were the familiar and favorite "Maxwellton's Braes Are Bonnie," and "Comin' Through the Rye."

Two other effective encore numbers were "His Buttons Were Marked U. S." and "The Yanks Are Coming."—*The Courier-News, Fargo, N. Dak.*

It would be difficult to imagine her doing anything more artistic than the groups of songs which she presented.

Miss Macbeth is youthful and attractive, and her very pleasant personality makes itself as much felt as the quality of her voice and the superb technic of her singing. She has appeared successfully in the musical centers of many European countries, and is heralded as one of the most promising of the present-day American stars, and to anyone who hears her sing her popularity is easily accounted for.

The most pretentious number Miss Macbeth gave was the wonderful "Bell Song" from "Lakmé," by Delibes. This provided opportunity for displaying her range, and especially her upper tones, which were almost unbelievably sweet and clear. There were groups of Italian, French and English songs, all of them received with tremendous enthusiasm—because it was a most appreciative . . . audience. The last of the English group, a waltz song, "Moonlight, Starlight," by Gilbert, was especially charming.—*Grand Forks (N. Dak.) Herald, Morning Edition.*



Florence Macbeth as "Jenny Lind"

MANAGEMENT:

DANIEL MAYER
TIMES BLDG., NEW YORK

Miss Florence Macbeth, who appeared on the Elks' concert course last night at the city auditorium, was a decided success in more ways than one. She . . . sang with spirit and beautiful freshness of voice.

Miss Macbeth has fine technic, individual style, and an enormous range. She sang no less than three E flats in the higher soprano register, the one in the "Traviata" number is particularly difficult because of the skip to reach it. In singing pianissimo tones this Minnesota nightingale is in the front rank—she whispers and yet maintains the exquisite clearness of tone and diction that charm her hearers—she likes to sing to the extent that it becomes so attractive that everybody likes it.

The MacDowell lullaby was a finely knit piece of work and so was "The Bird," by Fiske.—*The Topeka (Kan.) Daily Capital.*

MISS MACBETH VERY PLEASING.

Exquisite in every respect, both as to voice and personality, is Florence Macbeth, coloratura soprano, who appeared in Fargo at the Orpheum Monday evening under the auspices of Mrs. W. F. Cushing. Opening the program with a spirited rendition of "The Star Spangled Banner," Miss Macbeth had the deep appreciation of her audience with her until the closing song, a popular patriotic air given as her second response to the insistent encore.

Excellent taste was apparent in the choice of the regular Macbeth program, the first group of which comprised three charming songs from the old Italian. Handel's "Care Selve" was given with consummate skill, affording full play for the singer's flexible and lovely voice. In none of her numbers, even the most difficult, were the tones forced, and the rare richness and beauty of a voice perfectly trained were a continuous delight to all who heard her.

To many, Delibes' "Bell Song" from "Lakmé" was the star number of the program, and the trills, runs and staccatos incident to her interpretation of it were done with an ease that won many admiring comments.

Miss Macbeth seems to experience to an unusual extent the emotions portrayed in her songs, and the unstudied grace of her gestures and expressions was particularly evident in her French group of five numbers, from such composers as Weckert, Dalcroze, Rabey and Bachelet. Her personality is as winsome and charming as her voice is fresh and free, and hers is a delicate art which she uses with taste and entire ease in execution.

Not the least of the young singer's charms was her delightful readiness to respond to the many encores demanded. These responses included two old time favorites, "Annie Laurie" and "Comin' Through the Rye." One of the most delightful was "The Winds of the South," by Scott, an American composer. Another patriotic encore response was the favorite, "His Buttons Are Marked U. S."—*The Fargo Forum.*

OBITUARY

Helen Alexander

Helen Alexander, soprano, of Youngstown, Ohio, died on November 6, 1917, at the hospital in Youngstown. On October 25 Miss Alexander underwent an operation for appendicitis, from which she rallied for a time, but later relapsed.

Miss Alexander was the only child of Mr. and Mrs. William T. Alexander, and, with the exception of periods of study in New York, passed her entire life in Youngstown. She graduated from Rayen School and then studied in Dana Institute, Warren, Ohio. Miss Alexander possessed a soprano voice of unusual beauty and had studied with Eleanor McLellan, the well known New York vocal teacher. Two years ago she won the championship in the Ohio State students' contest, given under the auspices of the Federation of Musical Clubs, and stood fourth in the national contest held in Chicago. She has also appeared in many cities in recital. She was a recognized favorite in her home city, where she had been soloist at Trinity M. E. Church for several years.

Fritz Schmitz

Nashville, Tenn., has suffered the loss of one of her most honored and most beloved musicians in the death of Fritz Schmitz, head of the violin department at Ward-Belmont. Heart failure on Thanksgiving Day at sunset brought instant death, casting a gloom over the school and producing much sorrow in the city, where he was well known by reason of varied activities. Mr. Schmitz came of a very artistic family. His father and brother were celebrated painters. He was a cousin of Max Alvary, the Wagnerian tenor, who sang "Tannhäuser" in Nashville some twenty years ago, and he was related by marriage to Emile Sauret, the violinist.

Mr. Schmitz is survived by his wife, Estelle Ray Schmitz, who also is connected with Ward-Belmont School.

Otto Floersheim

Otto Floersheim, composer, and writer on musical topics, died at Geneva, Switzerland, November 30, according to a cable received by his daughter, Mrs. Hummel, of Flatbush, Long Island. In the early years of the MUSICAL COURIER, Mr. Floersheim was associated in New York with this paper in an executive and editorial capacity, later going to Berlin (about twenty-five years ago) and making his headquarters there as the correspondent and representative of the MUSICAL COURIER. His connection with this paper ended about fourteen years ago.

While abroad, Mr. Floersheim published some compositions for piano, voice, and orchestra, his miniature suite being played by the Berlin Philharmonic and his piano preludes finding a place on numerous recital programs. For the past dozen years or so, the deceased had made his home in Geneva, and was a well known member of the musical colony there. Mr. Floersheim was noted for his keen critical insight and his wide musical knowledge. He is survived by a widow and several children.

James Potter Dod

James Potter Dod, for thirty-six years organist and choirmaster of the Church of the Transfiguration, died Thursday, December 6, at his home, Hotel Marlton, West Eighth street, New York City, from pneumonia. Mr. Dod was born in Princeton, N. J., a son of the Rev. Dr. William A. Dod, and was graduated from Princeton in 1878. During his college course he was organist and choirmaster of Trinity Church, Princeton, and also trained the boy choir of Christ Church, New Brunswick.

Mr. Dod was chosen organist of the Church of the Transfiguration in 1881. He had given many notable recitals. In June of this year he received an honorary degree of Doctor of Music from St. Stephen's College.

Edna Carol

Edna Carol, known as the "string instrument wonder," and for years a performer on the American and English vaudeville stage, died Saturday, December 8, at her home, 223 West Twenty-third street, New York City.

Mme. de Cisneros in Demand

Mme. de Cisneros was one of the leading attractions at the "Hero Land" spectacle at the Grand Central Palace, N. Y., recently. The vast audience heard the popular prima donna sing "Rule Britannia." Both before and after the rendering Mme. de Cisneros received a tremendous ovation. She sang a group of songs at the Grand Central Palace on a later occasion for the Women's Naval Relief, and appeared also for the benefit of the Stage Women's Relief. On Tuesday, November 27, Mme. de Cisneros was the guest of honor in Philadelphia at the annual luncheon of the Matinee Musical Club of that city. She was also engaged to sing at a big private musicale while there. In New York, at her residence-studio, Mme. de Cisneros' Friday afternoon teas have become a distinctive feature of the musicale life of the metropolis. Prominent professionals, musicians, and representatives of society mingle there weekly.

On Monday night, December 3, Mme. de Cisneros sang a group of patriotic songs at the Stage Women's Booth as Hero Land in the Grand Central Palace, and shared honors on that evening with Julia Marlowe and E. H. Sothern. On Tuesday night, December 4, she sang at the same event for the Junior Patriotic League Booth, and on Wednesday for the Women's Naval Relief Booth. On Sunday, December 9, Mme. de Cisneros supplied (with Oscar Seagle) the chief solo contributions to the National Community Song Day in Washington, D. C.

Florence Macbeth for New York Symphony

After hearing Florence Macbeth sing with the New York Oratorio Society last week in the "Children's Crusade," Walter Damrosch immediately engaged her to appear at the symphony concerts for young people of the New York Symphony Orchestra, December 27.

ARTHUR ALEXANDER

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PIERRE MONTEUX

The Distinguished French Conductor

of the METROPOLITAN OPERA COMPANY

Critiques of his conducting of "FAUST," "SAMSON AND DALILA" AND "CARMEN"

"FAUST"

THE GLOBE:

His sense of orchestral balance is singularly fine, also his sense of the balance between the orchestra and the voices on the stage. Unfailingly he gave both their rights. He has, too, a most desirable feeling for tonal beauty. The orchestra I have not heard play as it did on Saturday since the departure of Toscanini, and, by the way, what Mr. Monteux did with the "Soldiers' Chorus" recalled what the great Italian did with the "Anvil Chorus" in "Il Trovatore." Surely Mr. Monteux is the man to take up "Boris Godounoff" and restore that masterpiece to its rightful estate!

THE TIMES:

Mr. Monteux conducted with skill and authority. He made it evident that he has ample knowledge of the score and control of the orchestra—an unmistakably rhythmic beat, a sense for dramatic values. The performance was kept from perfunctory lines.

THE TRIBUNE:

For the success of yesterday's revival we must give first credit to M. Monteux, whose vigorous yet exquisitely refined reading of the score, whose authority of manner, whose sympathy, pervaded alike orchestra and singers. Four years ago a performance of "Faust" at the Metropolitan had its singers going north, south and east, with the orchestra headed west; yesterday it found a well co-ordinated ensemble, participated in by artists who know the ideals of French song. Let us doff our hats to M. Monteux. He has accomplished the impossible!

THE SUN:

But at this moment a word must be said for the excellent conducting of Pierre Monteux, who made his first appearance with the company. He succeeded in bringing out all the beauties of the music without permitting the orchestra at any time to become too prominent. It was a well planned, musicianly and fine wrought reading.

"SAMSON"

THE SUN:

Pierre Monteux conducted and again proved that in him the Metropolitan has acquired a French director who may be counted upon to give smooth and well-rounded performances.

THE EVENING POST:

Pierre Monteux conducted the score as he did that of "Faust" a few days ago, with an authority and a true comprehension of the Gallic spirit which makes one look forward eagerly to his reading of the great and immortal "Carmen" next Thursday afternoon.

THE TIMES:

Mr. Monteux conducted the performance with great skill and with a realization of the opera's best effects. The chorus sang with solidity and precision.

THE GLOBE:

Pierre Monteux, the distinguished French conductor, brought his inspir-

ing beat to a second opera in the Metropolitan's first "Samson et Dalila" of the season last evening. Under his leadership the orchestra played with breadth, with finesse, and with a high degree of polish.

"CARMEN"

THE TIMES:

The conducting of Mr. Monteux was on the whole of excellent quality, and he gave the performance spirited movement and dramatic power, as well as considerable finish in the orchestral part.

THE EVENING WORLD:

Mr. Monteux conducted with authority and discretion.

THE EVENING POST:

Pierre Monteux brought out the incessant French sparkle of the score, as well as its tragic import in the last two acts.

Direction: Metropolitan Musical Bureau, Aeolian Hall, New York

WHAT WASHINGTON SHOULD DO TO BECOME A MUSIC CENTER

Boston Symphony Concerts Canceled—Felix Garziglia
Active—Other News

Arthur Brisbane, of New York, has come into our midst lately and is stirring the depths of our small puddle. In the music critic of his new paper, The Washington Times, he has a real "live one," and it is to be hoped that Mr. Brisbane will go the Washington papers one better and allow a few small inches of space to musical criticism and guidance in musical matters which will be of value, and not take the attitude of one of our leading papers that, by ignoring the musical world and its many interests vital to the advancement of the general public, that much paper, ink and mental stress can be saved the editor. That worthy usually thinks he can get (for concert tickets) any musician to copy program notes, or can borrow from the other papers comments of any musical event. When the present writer carried the large title of manager for the last gasp of the Washington

Symphony Orchestra, letter after letter reached her from members of almost every well known orchestra in the country requesting membership in the Washington organization and signifying readiness to move here, which shows that without much effort the finest orchestra in the country could be assembled here. The Washington people have been angered by the attempts of newcomers to arraign us for lack of musical taste and effort, but so far they have yet to give help in the right direction.

Boston Symphony Concert Canceled

Washington has been mildly excited the past two weeks over the attitude taken by the local manager for the Boston Symphony Orchestra in persistently advertising the concert originally scheduled for this afternoon (December 4). This was all the more surprising from the fact that just as positive a statement was received from agents of the Department of Justice that the alien members of the orchestra would not be allowed to come into Washington. As there are some twenty-odd such in the organization, what sort of concert did the local manager intend offering the people?

In the Post of December 4 there is a statement signed

by C. A. Ellis, manager of the Boston Symphony Orchestra, stating that he was unable to get definite information relative to the President's order. Mr. Ellis announces that money for this one concert only will be refunded. Just what does this portend? A padded semblance of the B. S. O., or does Mr. Ellis construe "music hath charms" to mean that the President of the United States will waive his late order when applied to them?

Concerted effort toward a permanent fund, a strong board of directors with business training, a paid business manager, and an American conductor are the real elements for success.

Until Congress gives the District its due, the vote, we will continue to see large amounts of money spent for civic buildings, whose use is for community purposes, without due consideration of certain factors necessary for their best use.

Last evening I attended a concert in Washington's wonderful new Central High School Auditorium. It is a place of tremendous spaces but absolutely void of proper acoustics. This is the second auditorium ruined from the fact that music has yet to receive its proper place in the educational scheme of things civic. Some musical soul should have been on that building committee. The same can be said of our National Museum Auditorium. We feel assured that Mr. Brisbane is going to help awaken our good friends, Mr. Noyes and Mr. McLean to Washington's musical needs and the prominent place in their newspapers that things musical should have.

Felix Garziglia in Concert

On the occasion of the opening of a new piano house in Washington, Felix Garziglia, connected with the Malkin School of Music in New York, was one of the features on the program. Mr. Garziglia opened the concert with scherzo in B flat minor, by Chopin, and "La Danse," by Debussy, and closed the program with two numbers which were played in his inimitable style. Other artists who gave pleasure with their work were Elizabeth Howry, Thelma Smith, Anton Kaspar, Paul Bleyden and Mrs. Paul Bleyden, accompanist. Mrs. Bleyden is a finished pianist and her accompaniments are most sympathetic.

Felix Garziglia has resumed his teaching in New York City, but runs down here once a week to carry on a large class at the Chevy Chase School. An appreciative few hear Mr. Garziglia each Tuesday evening in intimate recital which is preliminary to much activity on his part later in the season.

Bogert Recital Wins Audience

Some 1,500 members of the Society of Fine Arts and their friends were most enthusiastic in their reception of Walter L. Bogert in the first of the concerts under the auspices of the Washington Society of Fine Arts. Mr. Bogert, both in his talk and songs, was most enjoyable, his baritone voice being quite equal to the demands he made upon it.

Wilson Green School of Music

The extraordinary success of Thomas Evans Green, ably assisted by his wife, Katie Wilson Green, both in his teaching and school work, only goes to show that there is always a demand for authoritative teaching. Mr. Green needs no introduction, as his work in opera, oratorio and song recital has been well known for years.

National Quartet Announce Season's Plans

The personnel of the National Quartet consists of Elizabeth S. Maxwell, soprano; Lillian Chenoweth, contralto; William E. Braithwaite, tenor; Harry M. Forker, basso, and Ethel Garrett Johnson, pianist. These five artists have had marked success throughout the Southeast during the past seasons and have many bookings for early appearances. D. R.

CLEVELAND, OHIO

Cleveland, Ohio, December 6, 1917.

The audience, which greeted the Russian Symphony Orchestra. Modest Altschuler, conductor, on Sunday evening, December 2, at Gray's Armory, was most enthusiastic. The principal offering of the orchestra was Rimsky-Korsakoff's symphonic suite, "Scheherazade." This won much applause, bringing the conductor to the stage several times. The solo parts were admirably played by the concertmaster, who also contributed to the success of the performance. Other numbers that were received with distinct approval were Tchaikowsky's "Andante Cantabile" for strings, and Rachmaninoff's "Prelude in G minor," the adaptation of which for orchestra was made by Mr. Altschuler. Umberto Sorrentino, tenor, appeared as soloist. The singer was heard to advantage in the arias from "La Tosca," "Rigoletto," "I Pagliacci" (the two latter being added numbers), and a group of songs. Mr. Sorrentino has a voice of very agreeable quality and he also possesses an abundance of temperament. He was generously applauded. The concert was under the local management of Mrs. B. F. Wagner.

Recital by Christine Miller

Christine Miller, the popular American contralto, gave a recital at the Fortnightly Musical Club, on Tuesday afternoon, December 4. The Knickerbocker Theater was filled to its capacity inasmuch as this concert was one of unusual interest. Miss Miller began her program with a group of old style English songs by Wathall, followed by three Persian love songs by Louis Victor Saar. Next there was a charming group of French songs by Fourdrain. Among the six English songs, which concluded the program, Burleigh's "The Sailor's Wife," Homer's "Cuddle Doon," and Lieurance's "Indian Love Serenade," were favorites with the audience. A repetition of the last being called for. Mingled with these songs were "The Star Spangled Banner," the "Marseillaise," Beach's "The Year's at the Spring," and in conclusion, the "Battle Hymn of the Republic," gloriously sung, arousing the utmost enthu-

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THREE McLELLAN ARTISTS

OLIVE NEVIN

won the unstinted
praise of both critics
and public at
her New York recital,
December 4th,
Princess Theatre.

SUE HARVARD

AND

BLANCHE DA COSTA

are engaged by Albert Reiss
for the production "Treasure
Trove," on December 29th,
Hotel Biltmore, New York.

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careers than any woman teacher in America."

ism in her listeners. Miss Miller's beautiful, rich contralto voice together with her lovely personality won for her great success. Katherine Pike was at the piano.

Young People's Symphony Heard

The first of a series of concerts by the Young People's Symphony Orchestra was given Sunday afternoon, November 25, at Gray's Armory. The orchestra, composed chiefly of students of the Cleveland Settlement School of Music, numbers sixty-five, and is under the leadership of Walter Logan. A delightful program was offered, including the overture, "Rosamunde," Schubert; "Scènes Pittoresques," Massenet; the march from "Tannhäuser," Wagner, and two compositions by local composers, "Eleanor," Deppen, and "Egyptia," Zamecnik. The orchestra showed excellent training and every number was heartily applauded.

The soloist was Allen McQuhae, artist-pupil of Felix Hughes. Mr. McQuhae has a tenor voice of unusual purity and sympathetic quality, which he uses with taste and intelligence. He sang the aria "Vesta la guibba," from "Pagliacci," and a charming group of songs, including "Passing By," Purcell; "Within the Garden of My Heart," Scott, and "The Bitterness of Love," Dunn. Mr. McQuhae's pleasing personality immediately won him favor with the audience, which received him cordially and recalled him many times.

At the close of the concert there was fifteen minutes of community singing, led by Harper Garcia Smyth.

Amateur Singers Win

Edith Church and Elroy H. Ward were declared the two best amateur singers of Cleveland and Northeastern Ohio, at the concert given at Gray's Armory, Friday evening, November 23, by the Cleveland Press in the statewide vocal contest of Ohio newspapers of the Scripps-McRae League and a talking machine company.

Sol Marcossin, the well known violinist, contributed several groups of solos to the program. Mr. Marcossin played with his customary art and added greatly to the interest of the occasion.

Wilson G. Smith, music critic of the Press, will be the Press judge at the final concert. Winners of this concert will receive scholarship funds to give them higher musical training. The nucleus of these funds will be obtained through the sale of records. Winners will sing the records in New York, where they will go as guests of the talking machine company. Twenty-five cents will be donated from the sale in Ohio of each of these records.

The judges consisted of five well known Cleveland musicians, Wilson G. Smith, Rachel Frease-Green, J. Powell Jones, Fanny Snow Knowlton and Homer B. Hatch.

The Press gave a luncheon to the contestants, judges

and other participants of the contest, at the Hollenden Hotel on Tuesday, November 27. The remarks of Wilson G. Smith, who acted as toastmaster, were in his usual happy vein. Informal speeches, in which wit and wisdom were mingled, were made by Mr. Marcossin, Mrs. Frease-Green, Mrs. Knowlton, Mr. Jones, Mr. Hatch and several of the contestants. This luncheon, which was the closing scene of the contest in Cleveland, was a delightful affair.

Betsy Wyers' Piano Recital

Betsy Wyers' piano recital on Monday evening, November 26, in the ballroom of the Woman's Club, attracted a splendid audience, composed principally of musicians and students.

Miss Wyers was fortunate in choosing several beautiful numbers which are rarely played here—the Bach-Liszt fantasy in G minor, the Scarlatti sonata in D and the Chopin nocturne, op. 9, No. 3. Each of these numbers gave Miss Wyers an opportunity to display some particular attribute of her art. Excellent interpretation, brilliant technic and lovely tone are indeed hers. Her second group comprised three MacDowell numbers, "The Eagle," "Improvisation," "March Wind," followed by the Chopin nocturne and fantasy in F minor. Particularly worthy of mention are "The Lark," Balakirew, and "Tambourin," Rameau-Godowsky, which called forth tremendous applause. These were played with great brilliancy and fine effect. Two Liszt pieces, "Consolation" and "Love Dream," and Moskowski's waltz in E major, concluded her program. As always Miss Wyers' audience was attentive and appreciative.

Allen McQuhae a Busy Artist

Allen McQuhae, tenor, pupil of Felix Hughes, who has been winning the favor of the musical public in Cleveland and many other cities as well, has been added to the list of artists under the management of Loudon Charlton, New York. Mr. McQuhae was called to Detroit at an hour's notice, November 28, to substitute for Evan Williams, at the concert of the Detroit Glee Club that evening, in the ballroom of the Hotel Statler. The news of his going was not received by the club until so late that they had engaged Ethel Leginska as the special attractions for their concert. Both Mme. Leginska and Mr. McQuhae appeared on the program, the latter winning an ovation after his group of Irish songs. Mr. McQuhae was heartily thanked by the president and members of the club, and advised to have his agent, Mr. Charlton, call on them in regard to an engagement in their series next year. Mr. McQuhae gave a joint recital with Mme. Gills, the French soprano, in Montgomery, Ala., December 5, and on December 7 these artists will appear in Danville, Ky.

Notes

At the second Friday Musicales in the ballroom of the Hotel Statler, November 30, Louise Homer was the soloist. She opened with "The Star Spangled Banner," and for encores sang "Dixie" and the "Battle Hymn of the Republic." Mme. Homer also sang other numbers.

Mrs. Hughes will present Jascha Heifetz, the Russian violinist, at Gray's Armory on February 7, and Mischa Levitzki, the Russian pianist, on February 10.

The Philharmonic String Quartet, Sol Marcossin, Charles Rychlik, James Johnston and Charles Heydler, will give a concert in Granville, Ohio, in the regular college course, on December 13.

B. F.

Irma Seydel with Brooklyn Apollo

Irma Seydel appeared as soloist with the Brooklyn Apollo Club on December 4, at the Brooklyn Academy of Music. In her numbers, which included the minuet in G, Beethoven; the air on the G string of Bach; the seventh Hungarian dance, Brahms; the Scotch pastorale, Saenger; "The Butterfly," Davenport-Engberg, Miss Seydel was ever that excellent artist which the American public has come to know and admire.

Laura E. Morrill's December Musicales

At the December event in the series of musicales which Laura E. Morrill is giving the first Sunday in each month at the Hotel Majestic, New York, an unusually interesting program was given. Jessie Pamplin and Russell Bliss, both artist-pupils of Mme. Morrill, delighted in several well chosen numbers. A newcomer, whom Mme. Morrill is introducing this season, is Carolyn Montgomery. Mrs. Montgomery has a lyric soprano voice of much beauty. Elin Tastrom, who possesses a lovely contralto voice, was also heard. By way of variety, Dora Burnschweiler gave a number of charming piano solos in a most intelligent manner. Little twelve-year-old Marion Leith surprised every one by her excellent piano playing. Both these pianists are pupils of Edna Paul van Voorhis, treasurer and secretary of the New York State Music Teachers' Association. A large audience, which included many prominent musicians, was in attendance.

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—Karlton Hackett in the *Chicago Post*, Nov. 26, 1917



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CONCERTS IN GREATER NEW YORK

(Continued from page 25.)

nally for piano duet, they have been sympathetically orchestrated by—if memory serves right—a pupil of the composer, and were the clou of the evening. Besides these, the orchestra played four novelties. They were Mana Zucca's "Novellette," a short, melodious number, with ingenious orchestral effects; a "Norwegian Bridal March," and "Song of Vermland," by Herman Sandby, cleverly written and orchestrated compositions in characteristic northern color; and a bright, amusing "March Miniature" by Conductor Grunberg. All the new works were enthusiastically applauded and the composers, who were present, arose repeatedly to bow in response to the plaudits.

The work of the orchestra was astonishingly good. There was precision in attack, nicety of phrasing and a careful balancing of parts which testified eloquently to the ability of Mr. Grunberg. It seems very much as if the projectors of the Miniature Philharmonic were very right in thinking that it will, as they say, "constitute a happy medium between chamber music organizations and the great orchestras."

The soloists were Marie Narelle, soprano, and Olshansky, Russian baritone. Miss Narelle sang four Irish songs with the fine professional finish that is characteristic of her work, and won repeated recalls. Olshansky sang, with agreeable voice and capable vocal technic, four Russian songs, being called upon to repeat Tchaikowsky's "Autumn" and repeatedly to bow his acknowledgments after the group.

Martha Phillips, Soprano

Martha Phillips, a Swedish soprano, who was heard here last season, gave her second Aeolian Hall recital on the afternoon of December 10. Mrs. Phillips opened her program with a group of Swedish songs, "Skogen Sofver" (Alven), having to be repeated. The next group contained French songs by Pierné, Saint-Saëns, Duparc and Debussy. The Saint-Saëns number also had to be repeated. The feature of the third group was three songs by Frank La Forge, in which the soprano was most happy. Mrs. Phillips has a light voice, pleasing in many respects. She brought good style and feeling into her interpretations, especially those of her native country. Frank La Forge assisted in his usual masterly manner at the piano.

NEW YORK CONCERT

ANNOUNCEMENTS

Thursday, December 13

Philharmonic Society. Evening. Carnegie Hall.
Symphony Society of New York. Afternoon. Carnegie Hall.

Aurelio Giorni. Piano recital. Afternoon. Aeolian Hall.

Friday, December 14

Philharmonic Society. Afternoon. Carnegie Hall.
Louis James Boulter. Piano recital. Afternoon. Aeolian Hall.

National Opera Club of America. Afternoon. Waldorf-Astoria.

C. Chah Mouradian. Evening. Aeolian Hall.

Saturday, December 15

Helen Stanley. Song recital. Afternoon. Aeolian Hall.

Rubinstein Club Musicale. Afternoon. Waldorf-Astoria.
Symphony Concert for Young People. Afternoon. Carnegie Hall.

Symphony Society of New York. Evening. Carnegie Hall.

Eleonore Altman. Piano recital. Evening. Aeolian Hall.

Sunday, December 16

Philharmonic Society. Jascha Heifetz, violinist, soloist. Afternoon. Carnegie Hall.

Symphony Society of New York—John Powell, pianist, soloist. Afternoon. Aeolian Hall.

Monday, December 17

Ralph Lawton. Piano recital. Evening. Aeolian Hall.

Winifred Byrd. Piano recital. Afternoon. Aeolian Hall.

Humanitarian Cult. Evening. Carnegie Hall.

Tuesday, December 18

Salzedo Harp Ensemble and Marcia van Dresser. Afternoon. Aeolian Hall.

New York Mozart Society—Frances Alda, soprano, soloist. Evening. Hotel Astor.

Musical Art Society. Evening. Carnegie Hall.

Wednesday, December 19

Columbia University Students' Orchestra. Evening. Columbia University.



GRACE WHISTLER.

The well known contralto who sang at the second musicale of the Beethoven Society, which took place Saturday afternoon, December 8, at the Plaza, New York. This was a return engagement. Mme. Whistler's singing creating a most favorable impression.

Thursday, December 20

Haarlem Philharmonic Society. Morning. Waldorf-Astoria.

Margaret Namara. Afternoon. Princess Theatre.
"Messiah." Columbia University Chorus. Evening. Carnegie Hall.



"Mischa Levitzki is a genius and he is destined to become one of the greatest pianists of the day."—Buffalo Commercial, Dec. 5, 1917.

WHAT THE BUFFALO PRESS SAID OF LEVITZKI'S RECENT APPEARANCE THERE WITH THE CINCINNATI SYMPHONY ORCHESTRA

The Buffalo (N. Y.) Evening Times, December 5, 1917.

CINCINNATI ORCHESTRA AND MISCHA LEVITZKI
SCORE BIG TRIUMPH.

Mr. Levitzki, a mere boy in years, but not in the maturity of his wonderful art, proved himself more than worthy of the notices preceding his first appearance in Buffalo. He won an ovation with his intensely rhythmic performance of the Saint-Saëns G minor concerto for piano and orchestra. He played with amazing technical facility, his trills and runs being crystalline in their clearness and delicacy.

Mr. Levitzki was recalled numerous times and finally responded with an encore, a Liszt rhapsody, with its several varieties of touch, after which he again received tumultuous applause.

Buffalo (N. Y.) Courier, December 5, 1917.

PLAYING OF NOTED PIANIST FEATURES.
MISCHA LEVITZKI SENSATION OF CINCINNATI SYMPHONY
ORCHESTRA CONCERT HERE.

Mischa Levitzki, the young artist who has aroused a furore in the musical world, was the sensation of the evening. He played the concerto No. 2, G minor, Op. 22, by Saint-Saëns, with the orchestra, winning an ovation at its close.

This youthful explorer in the field of pianistic art is an enormously interesting figure. His playing is invested with a glowing vitality and an atmosphere charged with emotion, vivid powers of expression and seemingly inexhaustible technical resources.

His dynamic power reminded one of Rosenthal, while in contrasting passages he brought out the loveliest of singing tone, and his entire performance bore the mark of authority and dazzling virtuosity. He was given a tribute seldom accorded a visiting artist and after wave after wave of applause swept through the hall he responded with an encore, a Hungarian rhapsody by Liszt, another astounding presentation.

Buffalo (N. Y.) Express, December 5, 1917.

The Saint-Saëns G minor concerto introduced the soloist of the evening, Mischa Levitzki, pianist. One hearing of this young artist is sufficient to explain the sensational success which has marked his short career. The boy's equipment lacks nothing. His technic is gigantic and he toys with colossal difficulties in a manner which seems to obliterate all idea of mechanism in piano playing. His art is fragrant with the bloom of youth and ripe with the maturity which his years do not measure. From the stately publication of the opening andante, through the zephyr-like performance of the allegro-scherzando and the dazzling presto, the resources of the performer were revealed in his command of every dynamic gradation, the various styles of touch and the delicate tone coloring. The pianist received an ovation and after many recalls gave a brilliant performance of a Liszt rhapsody on a Hungarian march. It is to be hoped that Levitzki will be heard in recital in this city.

The Buffalo (N. Y.) Commercial, December 5, 1917.

LEVITZKI, SOLOIST.

YOUNG PIANIST MAKES WONDERFUL IMPRESSION ON LARGE AUDIENCE IMMEDIATELY—FINE PROGRAM.

Mischa Levitzki was heard in Buffalo for the first time last evening and he scored an immediate success. To adequately describe the playing of this wonderful boy, yet in his teens, is a prodigious task. The most distinctive qualities of his virtuosity are rare beauty in sentimental phrasing and the dramatic power of his climaxes. His technic is fluent and thorough, at times astonishing, but he only uses his technic as the means to accomplishing some desired effect. He gives his heart free rein in the moments of emotional outburst, and the hearts of all his listeners last evening were with him completely.

Mischa Levitzki is a genius and he is destined to become one of the greatest pianists of the day. There is spirit and life in his playing, but never any excess. He was compelled to add an encore after the concerto last evening.

WHAT THE INDIANAPOLIS PRESS SAID OF HIS APPEARANCE THERE

Indianapolis (Ind.) News, December 4, 1917.

Great things may be predicted for young Levitzki. With unpretentious dignity he sits at the piano playing with a lofty earnestness and mature interpretation, unfolding with a quiet, steady hand of natural lightness and flexibility tone pictures as rich and varied as the colors of a mosaic. He plays with absolute correctness and clearness and with no effort at display. Passages presenting tremendously difficult problems in technic are met with no apparent effort. Runs of fairylike beauty are followed by tempestuous and stirring chords and racing octave passages, the whole outlined by an accentuated rhythm.

BRILLIANT SONATA.

Mr. Levitzki's numbers last night included a Chopin group and the Schumann sonata in G minor. The sonata was a brilliant achievement in which the artist gave his rich imagination full play.

The first movement, played quickly and brilliantly, was followed by the beautiful andantino, which passed to a swift scherzo and a vigorous rondo and presto.

The artist's ability for tone coloring was further brought out in his exquisite playing of the Chopin group. All the charm, buoyancy and sweetness inherent in the etude in F major, the despair of many a Chopin student, were brought out by the nimble-fingered young artist. This met with such applause that it was repeated. The ballade in A flat, the languorous nocturne in F sharp major, the etude in C major, and the waltz in A flat major were sparkling gems, and the artist was recalled for two encores.

Indianapolis (Ind.) Star, December 4, 1917.

Though Levitzki was appreciated when he was heard in Indianapolis before, soon after his arrival in this country, his highly eulogistic press notices in Eastern cities occasioned fresh interest in his appearance last night.

Levitzki gave the measure of his qualities in his opening number, Schumann's sonata in G minor. The first movement, prestissimo, was played brilliantly with a surety of touch and a mental grasp of the composition that established him at once with his listeners.

The andantino gave an excellent opportunity for the display of an exquisite legato tone, bell-like in clearness and resonance and in the strident and accentuated scherzo, as well as in the succeeding presto, his performance was sure and even. In warm appreciation of the young pianist's indubitable virtuosity, the audience recalled him.

The pianist's share in the program was completed by five Chopin numbers, which seemed to be his happiest medium of expression. And this is high praise, for to interpret this Polish genius is to be an artist. In the nocturne in F sharp major he demonstrated at once his ability to play the characteristically Chopin number, which calls for sympathetic understanding of mood and a natural facility of phrasing. The etude in F major was a little tour de force, all too short, which was repeated at the earnest solicitation of the audience. By this time the audience was thoroughly aroused and was rewarded by Liszt's sixth rhapsody and a most difficult staccato etude, both admirably adapted to a display of technic, the former with its heavy octaves, the latter one unremitting vibration of tones. It is rare indeed for a pianist to be accorded in Indianapolis the reception given this young artist. While not departing abruptly from the musical tradition in his reading of the classics, he is sufficiently enterprising to give them a mark of his own. They are signed, but not ostentatiously. . . . A return engagement for Mr. Levitzki on Sunday, February 10, was announced.

Management: DANIEL MAYER, Times Building, New York

(Baldwin Piano)

EFFA ELLIS PERFIELD'S TEACHERS SCORE A GREAT SUCCESS

This is Effa Ellis Perfield's second season in New York, and the two demonstrations given last Friday afternoon and evening speak a lasting word for the great pedagogical music system which Mrs. Perfield is presenting to teachers not only in New York and its vicinities, but to teachers all over the world. When a teacher has trained 3,500 other teachers, who, in turn, are training students, one is surprised at the doings of this one woman. The afternoon program opened with a short talk on "What is the Value of Music Study." Mrs. Perfield said in part:

"What three results should we expect from education? Appreciation, self-control and the ability to do and express. It is not difficult for us to recall the benefits we have gained from the study of the three 'R's,' and how they have developed our appreciation and doing. Reading, writing and arithmetic are a trinity that we constantly use for development. Recall your doings of this day, and you will realize the important part that reading, writing and arithmetic play on your stage. Without the study of reading, the morning newspaper would be of no use to you, and without arithmetic, even though you could read, \$1,000,000 would mean no more than \$1,000 or \$100. You use reading and arithmetic, when you look at the clock to learn the hour of the day, when you read the market values in the newspapers, and again, reading and arithmetic are both used when you look up a telephone number or read a time table. You couldn't even ride on a street car alone if you did not know something about reading or arithmetic. In fact, what helpless beings we would be without these two. We would have to depend on someone else for the time of day, the day of the month and the month of the year. We could not buy, neither could we sell. We could not appreciate the value of our own time and labor, nor the value of a Liberty Bond. We would be in great danger because 'Stop, Look and Listen' would be no warning, and other important notices would be missed. All the beautiful poetry and prose of the masters would be wasted, as well as letters from our relatives and friends.

"It has been said that we appreciate a thing more after it has been taken away from us. Imagine that you cannot read or write, and that you have not studied arithmetic. The mail carrier brings you a letter, and it contains good news and a check. You cannot read it, or appreciate the value of the check, because you have not studied reading and arithmetic. You would go hungry if you were dependent upon the menu card for your meals. You would need a chaperone at all times. Reading, writing and arithmetic are great helpers. They help each other, and they help everything else—history, geography, grammar, spelling and composition.

"If everyone in the world knew reading, writing and arithmetic perfectly, would everyone be a musician? Does reading, writing and arithmetic help you to write music? No! But we love to read about the master musicians and their works. Arithmetic helps music in a small way. How? We must know what the signatures $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ mean. We must know how many measures are a question, and how many an answer. We must feel and analyze the number of measures in each phrase. For the benefit of those who have been taught note values by a fractional reasoning, I will state positively that fractions should not be a part of musical training. Reading, writing and arithmetic help music. I wonder if music helps reading, writing and arithmetic? It does if the study of it involves the following subjects: sight reading, sight singing, rhythm, time and pulse, scansion, pause and glides, improvising, constructive memorizing, rhythmic, melodic and harmonic dictation, ear feeling, creative keyboard and written harmony, scales, original compositions, analysis, modulations and piano playing.

"The teacher of music must teach more than the mere playing of the instrument. The more we feel and know about music the more we can get out of it, and the more meaning we can draw out of everything else. No other branch of study offers as great possibilities for individual development as music. The three important senses—hearing, feeling and seeing—are always in use. A finer sense of hearing, feeling and seeing cannot be developed by any other training. Only great sorrow and music develop a sense of inner feeling that is akin to intuition. The musi-

cian sees beyond the visual and discerns what he feels and hears—he feels, understands, sees and hears beyond what words are capable of expressing. Educators of today are giving the greatest value to the doing studies. Arithmetic demands concentration, reasoning and exactness. So does music. Manual training demands judgment and hand training. So does music. We study geography in music. Penmanship is a test for the hand. So is music. Surely music is a doing study. Singing and playing are doing. Composing is doing. Everything is doing. In demanding exactness, concentration is gained. By demanding that the thoughts seek out all the qualities of a piece, attention is gained. Notes and signs teach us to see. By training us in feeling and hearing, we are taught to observe. By making the hands work with care and for a definite purpose, skill is gained. Strength is gained because its broad study balances the student. The training of the hands in executing music is of great benefit. Did you ever stop to think how many people are training the hands for some purpose? Such a variety. One strives for skill with tools, another works with delicate plants, still another manipulates the typewriter, and another gains speed in laying bricks while the blind even read with their fingers. Some doctors make wonderful cures with their fingers. We cannot have too much of music. We must have it for ourselves, in the home, in the school, in the church, and in the army. Shakespeare said that the man who has no music in his soul and is not moved by concords of sweet sounds is fit for treason, stratagem and spoils. I agree with Shakespeare except that I believe all men have music in their souls, and although it may seem deep down, we hope this afternoon's program will prove to you that there is a way to start the fountain of music in every human being.

"The pupils presented this afternoon range in age from six and one half to twelve years, and have studied music from two weeks to seven months. Some of the teachers have not finished the course, but you will see that they are getting results by the definite application of my pedagogy, namely, inner feeling, reasoning and drills. You will notice that even the beginners and the youngest are well balanced in their study of all the musical subjects I have mentioned. They sing, spell, play and write. Their ears, eyes, and touch are being developed and they will prove that they are growing in self-control and self-expression."

The following teachers presented pupils: Elfrieda Brehmer, Maude Tucker Doolittle, Kathryn Driggs, Mildred Eberhard, Arline Eberhard, Lillian Frederick, Mildred Haire, Jennie Liebman, Nancy Longnecker, Vivian Miller, Frances Story Valentine, Mabel Corey Watt, B. M. Wilkinson, and Edith Hill.

The most interesting thing about the entire demonstration was the poise and self-control of the students. They showed a well-balanced knowledge of all the subjects, and even the smallest child could sing, spell, play and write everything. Their rhythmic, melodic and harmonic dictation was of special interest because the pupils took down the music so rapidly and with astonishing assurance. The great secret of the Perfield system is the well known and familiar principle represented by inner feeling, reasoning and drills practically applied to all of the above subjects. More rapid and definite reasoning was never before displayed by pupils so young, and after such a short period of study. One student spelled eighty-four chords in two minutes, which proved her concentration and rapid reasoning. These pupils played their own compositions, and expressed their own inner feeling, besides improvising and showing their creative ability.

A sight singing exercise was placed on the blackboard and any one used to do, re, mi, was invited to sing it. No one volunteered, so a small girl of nine sang the sharps, flats, double sharps, etc., with ease and accuracy. Another characteristic of the Perfield system is the lack of apparatus. Mrs. Perfield believes in doing the real thing, and because of that she uses only the student, the piano and the blackboard. The work of the individual teachers was as interesting as that of the pupils. Some had not even finished the course with Mrs. Perfield, but their work proved that they were applying the pedagogy and knew how to present all subjects without experimenting. Mrs. Perfield has three hobbies: pedagogy, creative harmony and seeing that every one of her teachers develops the students in all branches of music study and balances them in musicianship. Beginning in January, the Perfield system will be demonstrated once a month by pupils of the

teachers who are using the work with success. Helen Howerth-Lemmel sang a group of her original songs for the children, who were very appreciative because they knew what it meant to compose such delightful songs. Mme. Barbereux Parry gave a short talk on constructive voice production based on involuntary action. On December 14, Mabel Corey Watt, of Brooklyn, will present her pupils in a demonstration of the Perfield system at All Souls' Church, the corner of Ditmas and Ocean avenues, Brooklyn. Mothers, teachers and students are invited to attend.

JACOBUS STAINER, VIOLIN MAKER

By Ernest N. Doring, Jr.

There have been countless imitations of fine makes of violins. For each genuine specimen, there are hundreds, nay thousands, of falsely called Stradivari. This applies in lesser extent to the other renowned makes, and many violins having a "Paganini f hole" are now prized by unknowing possessors as a genuine Joseph Guarneri. For upward of one hundred years the superb models of Stradivari and Guarneri have been the pattern of good luthiers, and hence it is that so many good old copies of these makers have had their original tickets removed and spurious "great names" put in. In these copies, a certain similarity to the authentic exists, inasmuch as their perfection of model has been as closely copied as it lay within the capabilities of the more modern violin makers. There could be no great deviation from the patterns, a slight change in arching and outline immediately causing so much visible change that the copyist generally kept quite close to his pattern.

In thus making these models immortal (as our makers of today still adhere closely to them) we must look with horror on the distortions which have been made in "copying" one of the world's greatest violin makers—Jacobus Stainer. A great misfortune it was that he did not model his instruments more in the style of his Italian contemporaries; true, there was no Stradivarius model to guide him at his time, yet the Maggini and Amati patterns, which he doubtless must have been acquainted with, evidently did not conform with his ideas, and that he adopted a model higher than Amati seems to have been the inspiration for his copyists to still further curve his arching, with the result that we see so many "Stainer" models with a swell so high that in many it is possible to run a rule clean through the violin from "f" to "f" without striking the base bar!

That Stainer's model was "high" I will admit, but that it was abnormally high in his best work, of which but few specimens can be seen, is open to doubt. They show an arching but slightly higher than that of the early Amatis. The better Klotz copies also do not have the abnormally high model, which so many other good old German violin makers used, notably makers like Widhalm, Fichtel, etc.

One of the very finest examples of Jacobus Stainer's work is now to be seen at the shop of John Friedrich & Bro., 270 Fifth avenue, New York City. This violin is in wonderful state of preservation, of medium arching. The workmanship throughout equals, in its minutest detail, the work of the finest Italian luthiers, and the beautiful transparent varnish is not to be compared with anything other than the best of Amati. The choice of wood displayed in this violin also reminds one of the care used by Stradivari in his best specimens. That of the top is of exceptionally fine even grain, while that of the back and sides has most beautifully marked curl, the back being two pieces and indeed very handsome.

"Stainer" tone is generally classed as sharp and nasal, but the tone of this violin does not bear that classification, as it is round and lovely in quality and comparable only with that of a fine Amati.

Genuine "Stainer" violins are very rare indeed, and it is always an education to the lover of rare violins to be offered the chance to see one. This violin being without the slightest question of doubt authentic in all of its parts, label included, every lover of violins should avail himself of the opportunity of examining it most carefully in order to be better able to judge a "Stainer" when next he sees one. The celebrated authority on old violins, Mr. George Hart, of London, mentions the instrument in correspondence as "the finest Stainer" and pronounces it as one of the Elector Stainers, and it was from the firm of Hart & Son that the violin was purchased many years ago.



STUDENTS OF THE EFFA ELLIS PERFIELD SYSTEM.

Above, pupils of Elfrieda Brehmer. Left, Mabel Corey Watt and her assistant teacher, Vivian E. Miller, with a class in improvising and composition.

OPINIONS OF THE PRESS

Chicago's Tributes to Althouse

Paul Althouse, the gifted American tenor of the Metropolitan Opera Company, made a thoroughly successful recital tour previous to the opening of the operatic season. He was heard in seventeen recitals, among them an appearance at the Ziegfeld Theatre, Chicago. Enthusiastic praise was accorded him by the press of that city, as the appended excerpts show:

PAUL ALTHOUSE IS THE AMERICAN MURATORE OF THE CONCERT PLATFORM. After hearing him yesterday at the Ziegfeld Theatre there surely cannot be two opinions on this tribute. He is a tenor with a combination of qualities recalling the finished art of Muratore, yet with his own personal stamp to offset his superb voice. The organ is one of those naturally free, easily produced, warm tenors of which one is always tempted to say "there is a voice which did not have to be placed," so absolutely flawless is the emission and delivery. Althouse uses his brains, though, as well as his fine voice, and possesses a gift for interpretation that makes the simplest ballad an interesting musical expression.—Herman Devries, Chicago American, November 1, 1917.

MR. ALTHOUSE IS ONE OF THE MOST EFFECTIVE TENORS BEFORE THE PUBLIC TODAY.

Mr. Althouse has one of the most lovely voices that have been heard in this community for many seasons—but he has also a comprehensive understanding of all those little subtleties that are summed up in the art of interpretative singing.—Felix Borowski, Chicago Herald, November 1, 1917.

Fine singing, clear diction, musical taste, ideal interpretative conceptions and an engaging personality were the salient traits made manifest by Paul Althouse, who gave a song recital at the Ziegfeld Theatre.—Maurice Rosenfeld, Chicago Daily News, November 1, 1917.

The morning abounded in artistically satisfying singing.—Henriette Weber, Chicago Examiner, November 1, 1917.

When Paul Althouse sings one begins to realize how few tenors of the first rank there are in America, for that matter in the world. Althouse is a remarkable singer. His voice has the smooth, warm, flexible quality that makes one want to classify it as lyric, and at the same time he is capable of putting so much power and color into it that the hearer is equally ready to call it robust and dramatic. At any rate it is an extraordinary voice, and as beautiful as uncommon.—Edward Moore, Chicago Daily Journal, November 1, 1917.

Leon Rice Well Received in Bristol, Tenn.

The Bristol (Tenn.) Herald-Courier of July 11 lauds Leon Rice's singing as follows:

Last night the audience that heard Leon Rice, the famous tenor, filled State Street Methodist Church, overflowed into the vestibules and even out on the street. Bristol has rarely if ever witnessed such a demonstration at a musical event. Mr. and Mrs. Rice seem to have taken the city by storm with their exquisite music, and at the close of the recital many crowded around to grasp the hand of the singer and his charming wife, and bid them Godspeed on their way.

The songs last night were almost all by American composers, and so well were they sung that the cause of American-made music was given a big boost by this popular tenor.

Mr. Rice is a singer of wonderful ability. His voice is a dramatic tenor of wide range and volume, yet he can modulate it to a whisper, and still preserve the same quality of tone—so perfect is his breath control.

His enunciation, phrasing and tone coloring are so perfectly blended that each song paints a picture in the minds of those who listened that will be long remembered. A group of songs by Kursteiner, written especially for Mr. Rice, were interpreted in a manner that brought a high pitch of enthusiasm. Gilbert's songs were also received with unusual applause. Lily Strickland's "Bout Rabbits" was a delightful bit of negro dialect that caught the popular fancy.

Many request numbers were added to the program by the singer and each song seemed better than the one preceding. At the close many were heard to express the hope that these splendid artists will come this way again.

Mrs. Rice figures largely in the success of the recitals, her work and that of her gifted husband blending into a beautiful and impressive combination seldom seen on any platform.

Cherniavskys in Los Angeles

The Cherniavsky brothers made their reappearance in Los Angeles recently, and according to the local papers scored a genuine triumph. The Los Angeles Daily Times calls the Cherniavskys "three young Russians of feeling and imagination, combining the ardor and enchantment of youth with artistic maturity." The same paper says that "there is not one moment of boredom during a Cherniavsky performance; it is too varied and too enlivening." Superlative praise is accorded the individual solo performances of the trio of brothers. In the Herald, the critic of that paper writes:

So completely is art transcended in the performances of the Cherniavsky brothers that the critic finds himself charmed into a complete subjection where critical analysis is impossible.

When the indwelling sublimities of inspired harmonic and melodic combination is unfolded in the purest essence of perfection, what is there left to the critical pen but commonplace? Nor is there choice as to which of these master musicians is superior, for each in his

turn, and upon his particular instrument is unrivaled in quality of performance.

If genius is defined as a degree of mental power which is enabled to discover and produce something entirely new, then this great trio of artists comes under that head, and, if it is a critic's duty to sometimes advise against some attractions, then it is the very joyous privilege to advise every lover of the most perfect art to cancel all other engagements and for a few magic moments sit under the spell of these musical graces at Trinity Auditorium Saturday afternoon.

The Tribune speaks of the glowing temperament and phenomenal technic of the Russian brothers, and says that, "both as ensemble players and soloists, the Cherniavskys are as engrossing as ever." The temperament and color with which the Cherniavskys played impressed the music expert of the Los Angeles Examiner, and after extolling all the performances, individual and ensemble, the same reviewer calls attention to the fact that the audience was most unwilling to have the concert close, and made encore upon encore follow each solo and the final trio.

Mrs. MacDowell in Nova Scotia

It was not a recital in the usual sense of the word—so delightfully informal it was, and free from the orthodox restrictions of the concert hall, one felt as though one were listening to Mrs. MacDowell in her own drawing room. Her personality

"PILZER A MASTER"

The Chicago Evening American said this of him recently, and stated further:

"Unheralded, this young master, and the word master is not an exaggeration, instantly won the unqualified favor of his public. Scarcely had he drawn the first luscious tones of the adagio in the Handel sonata than a current of sympathetic understanding joined the audience in a common pleasure. Mr. Pilzer is certainly easily one of the most interesting violin personalities before the world today. His tone is ample, warm, soulful, colored with much distinction."

The Chicago Tribune said:

"He is a good violinist, by any measure. Nobody's tone is cleaner—not even Zimbalist's. He selected a good medium for his beginning—Handel's E major sonata; and he played it with purity, fullness, sane simplicity."

The Chicago Journal said:

"Pilzer's great merit is an entirely clear, clean tone."

The Chicago Daily News said:

"Mr. Pilzer is a brilliant performer, endowed with a very fleet and facile technic and with much musical taste. His performance of the last movement of the Bruch minor concerto was a virtuoso feat in the apparent ease with which it was played and with the plastic clarity of its reading."

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DANIEL MAYER, TIMES BLDG., NEW YORK CITY

charged the whole atmosphere, and yet, in a subtle and charming way, there emanated from the artist such an intimate expression of her great husband's individuality that one almost felt the presence of the master himself. At the close of her program Mrs. MacDowell received a remarkable ovation. Six or seven additional numbers were given, these being played with such perfection of technic and eloquence of interpretation that the audience was held spellbound.—The Truro (N. S.) Daily News, October 19, 1917.

The auditorium was filled to the last seat to hear her. Mrs. MacDowell is a pianist of rare skill. Her tone is broad and pure, her technic adequate and flexible, and her whole work thoroughly artistic. She won the unbounded admiration of an audience of unusual musical intelligence and taste.—Halifax (N. S.) Herald, October 19, 1917.

Sundelius for Evanston Festival

Owing to the impression made by Marie Sundelius at the latest Evanston, Ill., Festival, where she appeared in Pierné's "Children's Crusade," she has been re-engaged for the coming festival, when she is to create the soprano role in "Ave Jesu" (new), by David Stanley Smith.

Mme. Sundelius appeared here also in "Francesca da Rimini," and "was successful both vocally and histrionically," as the Herald puts it. "Her singing could hardly be bettered; she has easily one of the most valuable voices at the Metropolitan Opera," comments the Globe.

About recent Sundelius concert appearances one reads: Marie Sundelius has seldom displayed the pure beauty of her voice to such advantage as last evening. In both the "Louise" aria

and "Solveig's Song" she scored a complete success, and was called out again and again to bow to the applause, even though it was known that no encore could be permitted.—New York Mail, November 22, 1917.

Mme. Sundelius sang the "Louise" aria with fine lyric feeling, and also "Solveig's Song," by Grieg, with beautiful nuancing and tone.—Brooklyn Daily Eagle, November 22, 1917.

Mme. Sundelius scored a true success recently in "Aida" at the Metropolitan Opera. The New York Herald said: "Nothing in the whole performance was more beautiful than the Priestess' song off stage, sung by Marie Sundelius." The Globe said she did the number with "extraordinarily good effect." The Evening World admitted "rare beauty" in Mme. Sundelius' work. The Mail called it "vocally another bright spot." The Commercial alluded to it as of "flute-like brilliancy." The Staats-Zeitung credited the singer with "beautiful mystic meaning and wonderful clarity." The Deutsches Journal mentioned her "beautifully clear, girlish voice." The Tribune: "Marie Sundelius gave perhaps the best exhibition of singing of the evening as the unseen Priestess."

In Philadelphia, where "Aida" was repeated, the Telegraph said: "Let the Metropolitan not hide the light of Marie Sundelius behind the scenes. Her voice is brilliantly fresh and beautiful."

Evelyn Jeane's Debut in Recital

Evelyn Jeane, soprano, made her debut in recital on the evening of November 23 at Steiner Hall, Boston. There follow a few opinions of the press:

Miss Jeane, assisted by an able player at the piano, was in a position to do herself full justice before her audience and to show just how far she has gone on the road toward achievement as a vocalist and an interpreter. Her voice is large in volume and rich in color. It is also flexible, negotiating florid passages with much mastery. She presented an exacting program, singing in a variety of styles and in a number of languages, and winning deserved applause.—Boston Christian Science Monitor, November 24.

Evelyn Jeane, a young soprano of this city, gave her first public recital last night at Steiner Hall. She has promise for there was evident a good presence, the results of industry, intelligence, a good voice, and a desire for expression in song. The fantastic now appeals strongly to Miss Jeane, and in such a song as Fourdrain's "Carnaval" she can project animation with an abandon to which audiences usually will respond. Despite uneven qualities, there were moments suggestive of true expression, as in certain measures appropriately colored in Hue's voluptuous "Soir Païen." In this and in "Le Nil" Mr. De Mally played flute obligatos with grateful art.—Boston Globe, November 24.

Evelyn Jeane, soprano, assisted by Charles de Mally, flutist, and Malcolm Lang, pianist, gave a recital last evening at Steiner Hall. Miss Jeane has a fine voice, dramatic in quality and of good range. She shows signs of careful training and intelligent study. In Bach's "Bist Du bei mir" and Handel's "Sleep, Why Dost Thou Leave Me?" as in other songs, she displayed an excellent knowledge of phrasing and skillful management of breath.—Boston Herald, November 24.

A friendly audience of good size attended the song recital of Evelyn Jeane in Steiner Hall, last night. She had an engaging presence, and an excellent voice, with lower tones of rich and individual quality. Her range is wide, her latent vocal powers extensive, and with a genuine musical perception to guide her, she will undoubtedly make much of what fortune and training have already given her.—Boston Transcript, November 24.

Wynne Pyle with New York Symphony

Playing without a rehearsal, Wynne Pyle appeared as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, at York, Pa., not long ago and caused the local press to wax warm in its praises of her performance, as follows:

The vacancy in the ranks of women pianists caused by the death of that great artist, Teresa Carreño, a few months ago, is apparently to be filled by Miss Pyle. Her playing of Liszt's E flat concerto was remarkable and demonstrated that she is temperamentally and technically equipped for the front rank of great pianists.—The York Daily, November 26.

Not since the visit to New York a number of years ago of Mme. Carreño have we had an opportunity to hear as brilliant a pianist as Wynne Pyle. The Liszt concerto was performed without a flaw. Pianist and orchestra were in perfect accord throughout.—The Gazette (York, Pa.), November 26.

Isolde Menges in Canada

It is reported that Isolde Menges, the violinist, gave a concert recently in Winnipeg, Canada, to the largest audience gathered there since the beginning of the war. She was at once secured for a return appearance a few days later, and also commissioned by the Winnipeg Free Press to give a children's recital on December 1, and engaged by a local impresario for a final concert on December 3. Miss

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OPINIONS OF THE PRESS

Menges is booked for forty other concerts in western Canada. Early in March she is to appear in Toronto and New York. The Winnipeg Evening Tribune speaks of Miss Menges' "exquisite art," and continues: "She is a school unto herself. While not departing from tested tradition, she stamps all her work with her own intellectuality. It is of a high order. The music loving public say to Miss Menges, 'Come again.'" The Telegram and the Evening Bulletin also were enthusiastic in their praise, the latter speaking especially of the "passionate life and noble reverence vital and searchingly expressive," revealed in the player's performances. According to the consensus of opinion, Miss Menges has "poetic feeling," "appreciation of half tints," a "ravishingly beautiful tone," and "rose to superlative heights in technic and temperament."

Mabel Garrison's New York Success

On November 21 the New York critics had much to say in praise of Mabel Garrison's singing. The following are excellent examples:

For purity of timbre, taste and flexibility of style she stands in the very first rank of American singers.—New York Tribune.

The purity and smoothness of her tones gave delight to every trained ear, and students of vocal art must have admired the certainty of her breath support.—New York Sun.

Mabel Garrison has many attributes which combine to make her a very nearly perfect singer in recital.—New York Evening Sun.

Unlike some opera or concert singers, she appears to equal advantage in both spheres.—New York Evening Post.

She is one of the most talented of the Metropolitan sopranos and revealed her equally great gifts as a singer of songs. Altogether



MABEL GARRISON,
Soprano.

this was an afternoon of widely varied, but always pure singing, and singing, moreover, in unerring taste.—New York Evening Journal.

The charm, delicacy and frequently the brilliancy of her singing gave great pleasure.—New York Times.

Her voice has rare quality and she knows how to use it.—New York Evening World.

Hers is a beautiful voice. Her selections were ideal, pure lyrics, most of them, which she interpreted delightfully.—New York Telegraph.

She sings with skill, with glee, with understanding, and rarely did she fail to give complete satisfaction to the fastidious as well as to the impressionable listener.—New York American.

The clear limpid sweetness of Miss Garrison's voice made her singing a joy.—New York Evening Mail.

Havens Scores with Minneapolis Symphony

Raymond Havens, Boston's talented and successful young pianist, seems to have scored an artistic triumph in his first appearance with the Minneapolis Symphony Orchestra, Sunday, November 11. The Auditorium Building was crowded, and Mr. Havens was recalled seven times.

Musical critics were very favorably impressed. The reviewer of the Minneapolis Tribune said: "Few Sunday soloists have created a more favorable impression than Raymond Havens, whose performance of the tremendous B flat minor piano concerto of Tschaiakowsky proved a pleasure of the sort that is seldom experienced by patrons of the popular concerts. His playing exhibits gratifying good judgment in minimizing many empty spectacular points that are usually over-emphasized. It was a sane, capable and artistic interpretation throughout and compassed by a sound and masterful technic. As an encore he played a familiar Chopin etude with rippling lightness of touch and fairy-like delicacy of interpretation."

The reviewer of the Minneapolis Journal, commenting upon the concert, said: "Raymond Havens, the young Boston pianist, made a decidedly favorable impression through his playing of the entrancing Tschaiakowsky concerto, a

composition which refuses to grow old. His technic is sound and sure and his interpretations sincere. The tone combinations with the orchestra upon which the composer has counted so much rang forth true, while he coped well with the subtle rhythmic changes."

All this is not surprising to any one who has followed Raymond Havens' career. These testimonials are merely additional proof of the skilled musicianship of this brilliant pianist.

Gaylord Yost Scores Success

Gaylord Yost, American composer-violinist, achieved a decided success in his recent appearances before the Chromatic Club, of Boston, and in Attleboro, Mass., and Providence, R. I. The Providence Evening Bulletin had the following to say: "The first two movements of the concerto disclosed a full, round tone and a good legato style. In his own suite, a composition of merit, the violinist played in clean and forceful manner and was well supported by Elizabeth Siedhoff at the piano. Pleasing effects, including clear harmonies and fine tone quality on the G string in the higher positions, were obtained in the two groups of shorter pieces." The Attleboro Sun commented as follows: "Mr. Yost interpreted his own 'Louisiana' suite, a novelty thoroughly American, and the melodies throughout are based on Southern tunes. In this work the composer shows his many poetic ideas. In his group of solos Mr. Yost displayed a splendid technic and a broad, bold, pure tone."

On December 19, Mr. Yost will appear in a recital of his own compositions in Indianapolis, at which time he will have the assistance of Tull Brown, pianist; Arnold Spencer, tenor, and Orville Coppock, accompanist. A violin concerto in G minor will have its initial performance on this occasion.



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Japanese Prima Donna Again Delights a Large Audience

Tamaki Miura, the petite Japanese prima donna, was once more greeted by a very large audience at the Royal Alexandra Theatre last night on the occasion of her reappearance in her favorite role of Cio-Cio-San in the opera, "Madame Butterfly." She won a greater triumph in the opinion of the critical than on any previous occasion here. Both histrionically and vocally, she showed a marked advance. Her acting was more authoritative and expressive, and she invested her singing with greater breadth and emotion. In the love duet in the first act, in the "Return" aria, "One Fine Day," and the farewell to her child, in the finale, she rose to the height of her power. She was recalled several times, amid much enthusiasm, after each act.—Toronto Globe.

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GOTHAM GOSSIP

Ziegler Musicale and Lecture—Stern Pupils at Bronx
Forum—American Institute Sonata Recital—Ton-
künstler Society Concert—Elki Trio Concert

Musicale at Dr. Curtis'—Amy Grant Opera Recitals—
Clarence Eddy Plans Tour—People's Auxiliary
Chamber Music

Anna E. Ziegler's weekly studio musicale had as participants Florence Balmano and Stella Seligman (contraltos), Bessie Macquire and Gertrude Miller (sopranos) and Arthur G. Bowes (tenor). This took place at headquarters in the Metropolitan Opera House Building, 1425 Broadway. December 18 the Ziegler Quartet will give a program for the Bowery Mission. Following are some extracts from the studio lecture:

"Certain characteristics are indispensable in the professional singer. The amateur may sing just as well, and nothing really hinders from studying and performing just as thoroughly and ideally as though a career were his goal. The dividing line therefore does not lie in the work, but is marked by money. Just as soon as the singer receives money for singing, the profession is entered, and a grave study has to be taken up regarding the business end of the vocal profession. The singer must immediately cultivate a habit of studying closely what is required by the managers and the public, besides keeping constantly ready to give a full equivalent for the money he hopes to receive. It is this being ready at an unexpected moment which is lacking in the amateur. He is forever preparing his repertory in a way which precludes real finish. No date is ahead for this finish. He means some time to get down to the detail of watching the exact phrasing, the style, the facial expression, the little involuntary gesture, etc., but he never does. It is always production, diction, breath, etc., but these very things constitute the equivalent for money, even more, as we all know, than the voice itself. If this were not so we would not have to listen to bad singing in public. Being so, you who want a career must wake up to the great importance of the business or professional part of your work."

"We will suppose you are ready, not according to your own judgment, but according to your teacher and manager, to sing for a paying public. Do you think that now being ready that somebody will want you? Let me tell you, nobody does. Why not? You have no name. You need first your baptism. To make a name you need help from a good manager; for this help you must pay money. The amateur unreasonably thinks that the first few hundred dollars given to a manager should bring engagements. Not so. They must be spent to begin to make a name. No one wants to buy a ticket to hear some unknown singer. People cannot even be coaxed to spend time in hearing him or her on a free ticket. In the final analysis, the technic and capacity for infinite detail work makes the success. Julia Culp, Graveure, Elman, Heifetz and others are examples of instantaneous unheralded success by reason of their indefatigable detail work. The lives of Lilli Lehmann, Marcella Sembrich, Frieda Hempel, Caruso, Paderewski, show never-ending technical work making ready the channels of expression."

Stern Pupils at Bronx Forum

Ralf Leech Sterner, director of the New York School of Music and Arts, has in charge the music performed at the Sunday afternoon meetings of the Bronx Open Forum, at Morris High School auditorium. This fact assures the large audiences a variety of music, which is placed between the addresses always given by leading men of the city. December 2 the singers were Bertha Rider, Jane Morris and Marian Stavrovsky. These young artists sang songs by Hallett Gilbert, Eben H. Bailey and Charles Marshall. Candace Dawson was at the piano.

Perhaps the most distinguished speaker of the afternoon was the Hon. William G. Willcox.

American Institute Sonata Recital

The thirty-second sonata program of the American Institute of Applied Music took place at headquarters December 7, when works by Mendelssohn and Mozart were performed by Alice R. Clausen, Edith Miller, Lizzie Rhetter Herndon, Louise R. Keppel and Rose Innes Hartley. The programs have been most interesting, being performed both by members of the faculty and leading pupils. They had been carefully planned long in advance and, consequently, were given in thoroughly professional style.

The last of the series will be given December 14, 4 p. m., when a sonata by Beethoven, Haydn's trio in C major, for violin, cello and piano, and MacDowell's "Tragic" sonata will be played.

Elki Trio Concert

The Modern Music Society of New York at the first concert of the sixth season, December 7, at MacDowell Gallery, performed a trio by Andrea, a sonata by Strauss and a quartet by Brahms. The following young men comprise the personnel of this trio: Sandor Harmati, violin; Gerald Mass, cello; Erno Rapee, piano, and an assisting artist, Edward Kreiner, viola. The society is doing much to make comparatively little known works well known, and is fostering an interest in chamber music as well as other branches of the art.

Tonkünstler Society Concert

December 4 Memorial Hall, Brooklyn, contained a good sized audience which heard a program of chamber music, all of it instrumental, by G. O. Hornberger, E. Rehfeld and Grieg. The important novelty of the evening was Mr. Hornberger's septet for strings, which was performed by William Pugatsky and John C. Berger (violins), August Schmidt and Lotta Davidson (violas), G. O. Hornberger and Florence Maeder (violincellos) and Frederic Bevenssee (double bass). This work, still in manuscript, is planned in large dimensions, and is full of much

variety, thematically and harmonically. The composer, who played the first cello, was honored with many tokens of appreciation. Solos for violin were played by Karl Scholing, Mrs. August Roebelen at the piano. Grieg's sonata in C minor, that splendid, big work, was also performed by Mrs. Roebelen and Mr. Scholing. Mrs. Roebelen on very short notice took the place of Walter Haan, who was ill. The next musicale is announced for January 8, in the same location.

Musicale at Dr. Holbrook Curtis' Home

An hour of beautiful music performed by unusual artists was that held at the home of Dr. Holbrook Curtis, December 3. Margaret Romaine, soprano of the Chicago Opera Company, at present in New York, sang the arias from "Tosca" and "Faust" superbly. She is the incarnation of fervent temperament, possessing a gorgeous soprano voice of most unusual color and depth. Tremendous success is certainly in store for this remarkable young woman. Tolbie Snyderman, nine year old pianist, pupil of Gustave L. Becker, improvised bright little pieces and played Mozart and Bach works with entire self-possession and good effect. She also improvised on the first two measures of "The Last Rose of Summer." Philip Scharf, violinist, who has studied with Letz, played music by Bach with steadiness and breadth of tone, and rendered Kreisler's "Liebesfreud" so well that he was requested to repeat it. He is an unusually talented lad. The "Elegy," by Massenet, and Gounod's aria, "Lend Me Thine Aid," were sung by Ruby Helder, female tenor. This was an unusual manifestation of vocal equipment.

Winifred Young was the capable accompanist for these artists.

Amy Grant Opera Recitals

Amy Grant is giving a series of opera recitals at the Hotel Plaza, Tuesdays, 3:30 p. m. "Parsifal," "Thais" and "Lodoletta" have already been presented. December 11, "Francesca da Rimini" and "L'Amore dei Tre Re" are scheduled. Mrs. Grant reads and recites the text of these works with beautiful voice and deep expression. Roger Deming assisted at the piano.

Clarence Eddy Plans Tour

Clarence Eddy, world famous organist, now living in San Francisco, plans another transcontinental tour, beginning early next year. His many friends in the East look forward to seeing him again.

People's Auxiliary Chamber Music

The second Friday evening chamber music series of the People's Symphony Concerts Auxiliary Club was held December 7 at the Washington Irving High School. The attraction was the Barrere Ensemble, and their program included classic and modern works.

REVIEW OF NEW MUSIC

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D. A. Clippinger

"The Head Voice and Other Problems," a readable and instructive volume of 100 pages written by a vocal teacher of long experience and of considerable literary skill. All that D. A. Clippinger says in this book seems sensible, to the point, useful, and suggestive. Few students of ability are as likely to be benefited by a list of rules as by suggestions and ideas which will make them think. This new volume has rules that are good and suggestions that are better.

Bryceson Trehanre

"A Song of France," words by Christina Rossetti, and written with reference to a former invasion. The music, however, is the work of a very modern man who is in sympathy with the aspirations of France at the present time and who has composed music in the international style now in vogue. The harmonies of this song might have emanated from the new Paris group of chord experimenters, but the rhythm is more deliberate and weighty than Gallic. There is a gloomy attraction about the song, but it will never be sung by the soldiers on the march nor to the soldiers at entertainments nor for the soldiers at benefit concerts.

Karl Rissland

"Fifty Favorite Airs for Violin and Piano," selected and arranged from various sources—folk-songs, operas, popular airs. The volume is frankly for juvenile and amateur players with small technical skill. They are short and tuneful, bowed and fingered, clearly engraved and beautifully printed.

T. Galozzi

"Fifty New Vocalises by Old Italian Masters," including Scarlatti, Durante, Porpora, Piccini, Sarti, Sacchini, Cimarosa, Zingarelli, Rossini and others. These studies have a weight of authority behind them, therefore, and in the hands of judicious teachers they will prove of great value.

T. P. Giddings

"The Standard Chorus Book," compiled to meet the need of advanced choral numbers for high schools. The editor says that the selections are given in their original form "instead of in the arranged and often garbled versions so often thought necessary for high school use." These selected pieces have all been sung in the various schools under the musical supervision of T. P. Giddings and have been found satisfactory. There can be no harm to the voices of the young singers if they follow the directions given in the book and avoid straining after notes too high or too low. All is explained in the proposed method of classifying the voices in eight separate divisions so that each singer may sing the passages suitable for his or her voice in whatever subdivision the passage may be. The composers selected from are Gounod, Pissuti, Buck, Schumann, Flotow, Mendelssohn, Verdi, Bruch, Grieg, Cole-ridge-Taylor, Elgar, Donizetti, and others not quite so

eminent, though good. There are no cheap and commonplace numbers in the entire volume of 252 pages. It is therefore educational as well as entertaining.

ARTHUR P. SCHMIDT COMPANY

Arthur E. Heacox

"Keyboard Training in Harmony," consisting of 725 exercises graded and designed to lead from the easiest first year keyboard harmony up to the difficult sight playing tests set for advanced students. The author and compiler of this scholarly work in two volumes is professor of theory in the Oberlin Conservatory of Music. He has had ample opportunity of testing the practical working of his theories and methods. This work on harmony is the result of experience and not of mere theory. The exercises may be used, in fact should be used, for writing as well as for playing. If any teacher objects to learning harmony at the keyboard, the author of this new volume can show that the book is just as good for paper work. This new method appears to be admirably adapted to the wants of the average student who is making some other branch of music the principal study. But the harmony student who aims to be a composer can also get much help from this clear and practical method.

William Howland's Activities

William Howland, the well known bass-baritone, director and founder of the Detroit Festival Choral Society (300 voices) and the People's Choral Union in the same city, is one of the busy musicians in Detroit, for, in addition to the activities just mentioned, he is also the bass soloist and director at Temple Beth-El and the director of the Temple Choral Society and of the University of Detroit Glee Club. Not content with these varied and important func-



WILLIAM HOWLAND,
Of the Detroit Institute of Musical Art.

tions, Mr. Howland also fulfils the positions of vice-president of the Detroit Institute of Musical Art and head of its voice department.

Next to his solo singing, for which he is in demand for concerts and oratorios, Mr. Howland's chief hobby is choral music. Five years ago, before the community singing bee had started buzzing, he founded and was the director of the People's Singing Classes in Detroit. With the help of James Devoe, several concerts were held and they developed into the Detroit Music Festival Association, the main body of singers being those that had been taught by Mr. Howland in the People's Choral Classes. He selected 300 of the best voices, and a real music festival was given in 1915, employing the Cincinnati Orchestra and well known soloists. The chief item on the program was Haydn's "Creation." The following year "Faust" was given, together with a shorter work written for and dedicated to the Choral Society, "The Festival of Spring," by Henri Matheys, then of the New York Philharmonic Orchestra. At present Mr. Howland and his singers are working on "Elijah," "Fair Ellen" and some patriotic compositions, among others Horatio Parker's arrangement of "The Star Spangled Banner."

From 1900 to 1914 Mr. Howland acted as head of the vocal department at the University School of Music at Ann Arbor, Mich., and was the director there of glee clubs and opera performances. Prior to his settling in Michigan, Mr. Howland taught for five years in New York City, and sang in two of its prominent churches. Later he went to London, and, following a course of study there, returned to this country and became active in Boston and Worcester. In order to acquire stage experience which would be of value in his teaching, Mr. Howland became baritone soloist for two seasons with the famous "Bostonians." He has sung at the Worcester Festival, and, in fact, at most of the important music festivals throughout the country, and has appeared with such important organizations as the New York Oratorio Society, the Chicago Apollo Club, etc.

Mr. Howland's songs and other compositions have been

published by Schirmer, Ditson, and Breitkopf & Hartel. A few years ago he taught during the summer at the Grand Opera School in Coburg, Germany.

It will be seen from the foregoing that Mr. Howland has had a remarkably rich and varied experience, covering all the musical fields relating to singing, and therefore his work as a teacher is of the greatest possible value to his pupils and to the institution of whose faculty he is an important member.

Clarice Balas Opens Season

The accompanying snapshot was taken in North Olmsted, Ohio, and shows Clarice Balas and her father with some of their friends at the Balas summer home which is known as "Walkyr Lodge." Miss Balas, whose season opened on November 20, with an appearance at the Cleveland Fortnightly Club, spent a delightful summer at



CLARICE BALAS,
Standing beside her father (extreme left), the well known violinist, of Cleveland.

North Olmsted, going into Cleveland on Mondays and Tuesdays to teach. Miss Balas' father is Joseph Balas, well known as musical director of Cleveland theatre orchestras. He is a graduate of the Prague Conservatory, under Professor Benevitz.

Henri la Bonte in Acadia

"In the Acadian land, on the shores of the Basin of Minas, Distant, secluded, still, the little village of Grand Pre Lay in the fruitful valley."

Here amid these historic surroundings immortalized by Longfellow in his "Evangeline," Henri La Bonte, the American tenor, is snapped by the camera with his accompanist, at the base of the monument which marks the site of the original village of Grand Pre, the inscription on which reads, "Acadian burying ground up to 1753."

"Nought but tradition remains of the beautiful village of Grand Pre," where "Benedict Bellefontaine, the wealthiest farmer of Grand Pre, Dwelt on his goodly acres; and with him, directing his household, Gentle Evangeline lived, his child, and the pride of the village."

It was here that Mr. La Bonte chose to spend his last summer's vacation, in an atmosphere permeated with



HENRI LA BONTE,
American tenor, snapped at the base of the monument which marks the burial ground of the Acadians.

romance, to perfect the programs with which he is meeting with such marked success on the concert stage this season.

Adelina Patti has presented the city of Swansea, Wales, with the magnificent Palm Court belonging to her castle of Craig-Y-Nos, and its accompanying heating apparatus. The building will be re-erected in Victoria Park, Swansea, and will form the nucleus of a winter garden.

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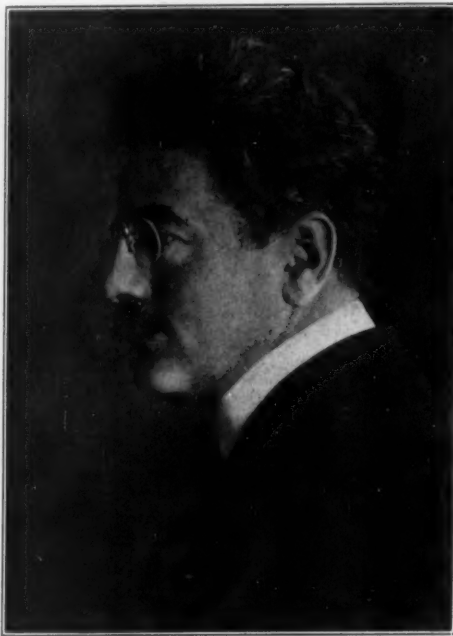
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Mendelssohn Glee Club Presents Interesting Novelties

The first private concert of the Mendelssohn Glee Club was held at the Hotel Astor, New York, on Tuesday evening, November 27. Louis Koemmenich, the conductor of the club, had arranged a program of exceptional interest, which included several delightful novelties, and in addition presented a soloist, Merle Alcock, whose work has well reached the mark of perfection. The concert was as usual splendidly attended and a success from every standpoint.

The singers' greeting "Ecce quam bonum quomque jucundum habitare fratres in unum" was the opening number, which was followed by "The Star Spangled Banner" with organ accompaniment by Charles Baker. The first group consisted of "In a Year" (Van der Stucken), "My Little Rosebud," a Hungarian folksong (Filke) and "Love in a Wherry" (Gastold-Hirsch) of the sixteenth century. The singing was excellent and the shading of the various numbers almost as delicately done as that of a soloist. The members of the club work in sympathy and understanding with Mr. Koemmenich, whose valuable services are reflected in the work of his men. As formerly, he conducted with ease and brought the singing up to the usual standard.

The first performance of Harry Rowe Shelley's "Song of the Sweep" was a successful one; the number being of somewhat syncopated time, with the parts charmingly blended together. The composer's accompaniments at the piano added a dash of further brilliancy to the whole



LOUIS KOEMMENICH,
Conductor of the Mendelssohn Glee Club.

meritorious effect. He was recalled several times by insistent applause. Cecil Forsyth's "Old King Cole" brought to mind a vision of the "merry old soul," and the song appeared tremendously to the audience—so much so that it had to be given over, and judging from the faces of the singers, they enjoyed it as much as their hearers.

Kurt Schindler's arrangement of "Song of the Cudgel," with its breezy swing and abrupt ending, offered Jackson Kinsey ample opportunity as soloist to disclose his pleasing baritone voice. This number was followed by a dainty French folksong by Löwenstamm and one of the most popular numbers of the entire program, which was "Massa's in de Cold, Cold Ground" (Foster) arranged by Mr. Koemmenich. The melody was tunelessly scored for the voices and achieved a most desirable effect. It, too, had to be repeated and the audience's warm applause attested to its approval of the number. After an appeal made by Mrs. Joseph Choate for the fund which is being raised to provide a larger auditorium for the soldiers at Camp Upton, Oley Speaks' "When the Boys Come Home" with an incidental solo, by Harvey W. Hindemeyer, came most appropriately. The writer had never heard it more enthusiastically rendered. Sharing this appropriateness came "Prayer of Thanksgiving" (Kremsler) accompanied with organ and piano played by Messrs. Baker and Koemmenich. It came as a lovely spiritual touch.

Merle Alcock was in fine voice and was given a warm reception. She was obliged to respond with at least three encores during the evening. Her numbers were: "Mon coeur à ta voix" (Saint-Saëns); "Pleading" (Elgar); "Spring's Flowers" (Phillips); "Love's Sorrow" (Brown) and "The Bells of Youth" (Speaks). Her voice was warm and sympathetic and she brought considerable feeling and style into her interpretations.

Frank L. Mellor, tenor, sang "Spirito Gentil" from Donizetti's "La Favorita" with skill; his voice is of a light but pleasing timbre—one that gave much pleasure to his listeners. The first concert, in a word, was only a repetition of the former successful ones.

Constance Purdy at Stamford

Assisted by Mabel Hammond at the piano, Constance Purdy, contralto, gave a thoroughly delightful program of Russian songs on Monday afternoon, November 12, before the Schubert Study Club, of Stamford, Conn. Several years' residence in Russia and exhaustive study of the songs and customs of the Russians have caused Miss Purdy to become regarded as an authority on this subject. In

addition to an aria from Rimsky-Korsakoff's "Sadko," Miss Purdy sang numbers by Glinka, Dargomizsky, Rachmaninoff, Kalinnikoff, Balakireff, Borodin, Moussorgsky, Tchaikowsky, Gretchaninoff, Arensky, Seniloff, Medtner, Rebikoff, Stravinsky and Tanieff with a rare charm. Although these numbers were sung in the original tongue, so dramatic was her interpretation throughout that her auditors were able to follow the story without difficulty. At the conclusion they insisted upon recalling her many times, expressing appreciation and pleasure in no uncertain terms.

Elsa Fischer Quartet Returns from Tour

Returning from a trip as far as Kansas and including engagements in Indiana, Ohio, Pennsylvania and New York, the Elsa Fischer Quartet brings added honors and the re-engagements that invariably follow wherever this excellent organization appears.

The quartet, which has played twice for the New York Rubinstein Club, at Columbia University, New York University, Brooklyn Institute, Smith College, Kansas University, etc., is now planning another tour in the South as a result of last season's tour.

A letter received by Walter Anderson, a few days ago, from W. H. Hoerrner of Colgate University, is one of the quartet's many flattering and gratifying testimonials. It reads in part:

"Thank you for sending those nice people to us. The quartet was all that the Florenzales wrote of them, and delighted our people by their bearing, their lovely tone, the musicianship and finish of their ensemble."

Paderewski Thrills Poles

On Thanksgiving Day, November 29, a mass meeting was held at Tremont Temple in Boston in order to celebrate the Kosciuszko centenary and in aid of the proposed Polish army of 200,000 men to be raised in America to fight the Germans. Paderewski made a speech which aroused great enthusiasm. One of the striking passages was the following:

Russia, Austria and Germany have been brutal to Poland. They have tried to crush the spirit of freedom. It is now our chance to get back at Austria and Germany. We must now take that one chance to give vent to our desire for a free and independent Poland. We have the support and good will of the great liberty-loving nation, the United States. We also have its greatest leader, our dearly beloved President Wilson. Let us pay homage to President Wilson. The President has declared for a free, independent and undivided Poland, and we must give him our support. President Wilson has generously offered us a Plattsburg station for the training of our Polish officers, showing that he is heart and soul behind our cause.

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"Lieut." Morrissey Selling Encores for Soldiers

"Lieutenant" Marie Morrissey, of Company M, 310 U. S. Infantry, is selling all her encores for the boys in khaki, and is earning the title bestowed upon her by Major Martin recently when she sang for the boys of Company M, at Camp Dix, Wrightstown, N. J., presenting them with a talking machine, and about twenty-five or thirty records.

Miss Morrissey writes her manager, Alma Voedisch: "I am thrilled and thrilled, and oh so proud, to see the expressions of gratitude on the faces of those in the audience who have loved ones 'over there.' These encores are



MARIE MORRISSEY.

for the Y. M. C. A. war fund. A free will collection is taken, and I have turned over many hundreds of dollars for the boys in this way. I am also knitting and sewing, and corresponding with many."

Miss Morrissey has traveled over 15,000 miles during the past two months, and has sung to 50,000 people. "She is well and happy, and why shouldn't she be happy," says Miss Voedisch, "when every body loves her and she radiates so much happiness?"

Miss Morrissey's time is nearly all booked until March. She will have a New England tour in January, and will be in the South in February and in the Middle West in March. Early in March, she will appear with the Minneapolis Symphony Orchestra, Emil Oberholfer, conductor.

Donahue Returns to New York

Lester Donahue, the young pianist, has had quite a campaign in his native State this fall and last summer. Among his appearances were several before the Bohemian Club of San Francisco; a joint recital with Tom Dobson in Portland, Ore., in which the two artists raised a fund sufficient to equip an ambulance; a recital in Los Angeles, his home town, several educational recitals at the high schools of Los Angeles, and a recital at Santa Barbara on November 18, after which he left for New York, pausing for a final San Francisco appearance on the way east. Mr. Donahue will make his headquarters in New York, as he has for the last two or three seasons, and will be heard extensively in the East.

The Los Angeles papers were very enthusiastic over the work of the young pianist, and confirmed in their praise the encomiums already awarded his work by the eastern critics. Gilbert Brown in the Los Angeles Tribune wrote, "It was a real triumph for Mr. Donahue. He presented a program intrinsically as interesting as could be wished for, and played it with a combination of serious intelligence, good taste, imagination and feeling for beauty all too rarely met with even in more mature musicians. In technical equipment he is indeed a virtuoso, but with none of the superficiality of the average young specimen of that genus." Florence Lawrence, in the Examiner, spoke of his

"breadth of interpretation and an instinctive vision for poetical reading not readily evidenced in concert." Another critic, Jeanne Redman, of the Los Angeles Times, said, "Lester Donahue left us in no doubt as to his having attained an unassailable position as one of foremost virtuosi of the day."

Elizabeth Gutman's Baltimore Success

Elizabeth Gutman, the young American soprano, received an ovation when she appeared with the Russian Symphony Orchestra in the Lyric Theatre, Baltimore, on November 23, under the auspices of the Baltimore Handicraft Club. Miss Gutman is tireless in her efforts, constantly presenting new and beautiful compositions from old collections of Russian and Jewish folksongs. Her share of the concert with the orchestra whose program was made up almost entirely of Slavonic selections was a group of four haunting oriental songs, which, says the Baltimore Sun of November 24, she sang with "that extraordinarily significant suggestion of spiritual insight and keen intellectuality that has been a feature of her singing. The richer qualities of her voice were very definitely indicated in her rendition of the old Jewish lament, 'Ani Hadal,' music of the utmost beauty, which she sang extremely well, and in the tragic Paschlov song,

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"The Child." In the opinion of the Baltimore American, Miss Gutman "revealed a splendid natural voice, which she used with skill. She received an ovation." The Baltimore News declared that "a very notable feature of the concert was the singing of songs by Elizabeth Gutman, whose singular refinement and elevation of style are recognized in the musical centers of this country. Her poise and dramatic expression have been truly remarkable and her success last night was emphatic and unequivocal."

Elsie Baker Peeps Into Mexico

Elsie Baker's extensive concert tours take her to almost every State in the Union. On a recent trip she gave a concert in El Paso, Tex., and remained in the vicinity long enough to visit that interesting old Mexican city, Juarez, across the Rio Grande. Miss Baker and her company, having obtained a special permit from the chief of police, visited the prison, the old Juarez Mission, the meat market and the famous bull ring.

Pianist Turns Composer

Louis A. Hirsh, formerly a pianist and teacher and later the composer of several successful popular songs, now has turned his hand entirely to the writing of scores for comic operas. Monday evening, December 3, two of his new works opened simultaneously, "The Grass Widow" in New York and "The Rainbow Girl" in Philadelphia. A third piece, "Going Up," also is on the point of production.

A Busy Chamber Organization

The rapidity with which the Edith Rubel Trio has won a place for itself in the music world of the East shows that there is a real demand for such a chamber organization, especially one which always has something new and interesting to offer on its programs. The favorable reception the trio received at its most recent appearance in New York with the Haarlem Philharmonic Society was recorded in a recent MUSICAL COURIER. Out of town, the same favorable comment is made wherever the trio is heard. The Youngstown (Ohio) Daily Vindicator recently spoke of the "true musicianship, skill, intelligence and charm" of the trio's playing, while the Lancaster New Era remarked, "Edith Rubel must be commended again for her clever insight into the realm of ensemble playing, for she has given to the world an unique and delightful organization."

Evan Williams "A Standby"

Among the outstanding events of each New York musical season is a recital by Evan Williams, whose splendid art never fails to attract large and enthusiastic audiences. Rightly has he been termed "a standby" by the New York Globe, which also declared, in speaking of his recent



EVAN WILLIAMS.

recital, "He was in good voice and throughout a characteristic program, all in English, he sang with the authority and the perfect enunciation that we expect of him." According to the Times, "There is still a remarkable potency of expression and deep feeling that makes so much of Mr. Williams' singing profoundly impressive and intelligent. One of the most remarkable of his achievements was the air 'Haste Ye Shepherds,' with its preceding recitative from Bach's 'Christmas Oratorio.' The air abounds in long phrases, often full of florid 'divisions,' as the old English term is. Such passages are a stumbling block for most modern singers. They are generally considered hopeless; they are called 'instrumental' in character and apologized for. They are not hopeless, however, for such powers as Mr. Williams'. He not only sang every one of them in a single breath, without signs of distress at the end, but he showed how such passages are not merely ornamental, but can be made musically expressive—an enhancement of the tender sentiment of the words." The Evening World spoke of "his approved and altogether admirable oratorio style," and the Herald commented upon his "admirable enunciation and smooth voice."

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WHAT THE TEACHERS ARE DOING

Mme. Morrill Pupil's Important Engagements

Laura E. Morrill's artist-pupil, Claire Lillian Peteler, has been engaged to sing at the first evening concert of the New York Mozart Society, Mrs. Noble McConnell, president, which is to take place on Tuesday evening, December 18, at the Hotel Astor. On the same program will appear Giuseppe de Luca, baritone of the Metropolitan Opera Company. Miss Peteler possesses a mezzo-soprano voice of much beauty, and one which shows the results of the careful training given it under Mme. Morrill's direction. Last spring this gifted young artist sang effectively before the Mozart Society, when she appeared on the program with Enrico Caruso.

Recently, Miss Peteler was engaged as permanent soloist at the First Church of Christ, Scientist, Ridgewood, N. J. This selection was made after prolonged search, which extended over a period of eight months, but during which they found no one who suited them quite so well as Miss Peteler, although in the engagement she was the one who set the terms.

H. W. Maurer's Pupils Meeting

H. W. Maurer, the well known violin pedagogue, gave a musicale at his New York studio on Tuesday evening, December 5. Four of his pupils participated: Anthony Gerbino, Michael Prata, Michael Rendina and Lena Helfer, together with Anilo Febbo, who played the piano accompaniments for all.

Mr. Maurer is strongly interested in repertoire building and in the development of the critical opinions of his pupils. In consequence, he has established these weekly musical evenings to enable the latter to gain experience in these lines. In order to give his pupils self-reliance, Mr. Maurer demands that they prepare their own programs. Following each number, all pupils present are required to make critical comments upon the general playing of the work presented, which is subject to debate at times. This often leads to interesting arguments and always enlightens the performers on the merits or demerits of their work.

Mr. Maurer's idea is original. It develops independence in the student by compelling him to prepare his program without the teacher's assistance, and then having his fellow-pupils criticize the result.

The demonstration of Mr. Maurer's method at this novel entertainment was excellent. Not only the performers of the day profited by the procedure, but also those pupils who are preparing programs for future performances.

Whistler Pupils Show Marked Improvement

The monthly musicales given by Grace Whistler at her handsome New York studio are always well attended by music-lovers, who realize that Miss Whistler's pupils and the assisting artists have never failed to provide very interesting programs. On Sunday afternoon, December 2, a very enjoyable afternoon was spent by the writer, who was very much impressed with the vast improvement made by several of the young singers since last season. Among these were the Misses Knight, Morgan and Staab, all of whom possess lovely voices, well trained and coached. Several new pupils made their first appearance at this musicale and their work was quite amazing. Miss Von der Heide, a very little girl with a charming sweet voice, and Miss Braasted, who gave a splendid rendering of the aria from "Tosca" and "Morning" by Speaks were two of the new ones.

The program opened with a trio from the "Elijah" sung nicely by the Misses Morgan, Hurd and Staab. Then followed the "Jewel Song" from "Faust," and Arditi's "Waltz Song," sung by Miss Von der Heide, whose voice is very light but sweet and pleasing. Her upper notes were especially good and her diction most satisfactory. The dramatic soprano, Miss King, displayed a rich, sympathetic voice in "Ashes of Roses" (Woodman), "Parting" (Rogers), and "Inter nos" (McFadyen). Her singing of these numbers gave much pleasure. Miss Hurd was the coloratura soprano and she gave evidence of an unusually fine voice in "Villanelle" (Dell'Acqua) and the aria from "Manon Lescaut" (Puccini). Each note was as clear as a bell and of a definite quality, which never approached the shrill pitch. Miss Morgan used considerable taste in

the selection of her program, which contained several lovely songs. She rendered "Time's Garden" (Thomas), "A Nocturne" (Kramer) and "An Indian Song" (Lieurance) which was especially delightful. Miss Morgan's voice is mellow and of considerable range and she brings good feeling into her work. The baritone, Mr. Cook, was remembered by the writer from last year, when he displayed a beautiful voice, which was used with skill and admirable effect. His numbers on Sunday were "Until" (Sanderson), "Thy Sentinel Am I" and "Dear Love, When Thou Art Nigh," a most valuable little number by Pearl G. Curran.

Marjorie Knight, the young artist-pupil of Mme. Whistler, sang the aria from "Cavalleria Rusticana" and "The Blackbird Song" very effectively. Her voice is of a lovely, even quality, and she sings with style. As a closing number Miss Knight and Mme. Whistler sang the duet from the second act of "Madam Butterfly." It was quite the most delightful number of the entire afternoon. The voices blended well and left a very favorable impression.

Miss Braasted is by no means a beginner as she has sung in light opera with much success, which could not be doubted by one having had the good fortune to hear her lovely voice. Besides singing the two numbers mentioned in the opening paragraphs, she received much applause for her artistic interpretation of Mana Zucca's song, "If Flowers Could Speak," accompanied by the clever little composer at the piano. Much to the delight of the guests, Miss Zucca was prevailed upon to play another selection of her own, which came in the "Fugato Humoresque" on a theme of "Dixie." Had there been time, Miss Zucca would have been obliged to spend more time at the piano, so valuable an entertainer is she!

Joseph Wynne journeyed from Camp Upton where he is stationed to do his musical bit. He played the "Caprice Espagnol" by Moszkowski, Grainger's "Shepherd's Hey" and a Japanese etude. Mr. Rosa told of his interesting experiences in the trenches and Mr. Schumacker gave two vivid service sketches written about the life in the trenches. A novel feature of the afternoon was the whistling of Mrs. Dewey, who is a cousin of the late Admiral Dewey. She gave a most interesting and successful rendering of "Somewhere a Voice Is Calling" and "Parting" (Rogers).

Maude T. Doolittle Pupils in Recital

Maude Tucker Doolittle, well known piano teacher, presented Marie Wood Mueller and Mary Schoener, two artist-pupils, in recital on Tuesday afternoon, December 4, at the Wanamaker Auditorium, New York. The work of these pupils revealed thorough training and reflected great credit upon Mrs. Doolittle's method. Miss Schoener played "Carnival Mignon," Schütt; third sonata, MacDowell, and Paderewski's "Cracovienne Fantastique."

Mrs. Mueller's numbers were three preludes, Chopin; prelude, Debussy, and tarantelle ("Venezia e Napoli"), Liszt. Jennie Louise Fink, soprano, assisted, singing an aria from "Pagliacci."

Jessie Fenner-Hill Pupils Launched

Attracted by the beautiful voices and artistic singing of Julia H. Herman, soprano, and Julia M. Silvers, contralto, Henry Savage engaged both singers for an extended southern tour with the "Every Woman" attraction. Another pupil of Mrs. Fenner-Hill is Frances Sebel Gottlieb, whose growing popularity is attested by her recent engagement as soprano soloist in Temple Emanuel, of Jersey City. Mrs. Gottlieb sang last week with fine effect before the Missouri Club at the Hotel Astor, New York.

Zoe Fulton Pupil Heard

Among the many voice pupils of Zoe Fulton, whose studios are located in the Wallace Building, Pittsburgh, is Miss Hagmeier. Not only does this young woman possess vocal gifts, but she is also a pianist of marked ability. In conjunction with Miss Larkin, pianist, she gave a novel two-piano recital at Newark, Ohio, this season. Compositions by Mozart, Reinecke, Arensky, Bizet, Duvernoy and Dvorák were given a most effective performance.

E. E. Treumann Pupils' Recital

E. E. Treumann, the well known piano pedagogue, presented eight advanced pupils in recital at his studio, 1042 St. Nicholas avenue, New York on Sunday afternoon, December 2. The program was made up of selected works by classical and modern composers.

The pupils who appeared were Daniel Harris, Estelle Tannenbaum, Dorothy Feinberg, Sidney Felsenstein, Sally Dickel, Charles Hirschhorn and Minnie and Dinah Silverman, all of whom played intelligently and reflected great credit upon their teacher. The large and interested audience enjoyed the recital.

Silber Graduate Gives Enjoyable Recital

Emma Cummins, a student of Sidney Silber of Lincoln, Neb., appeared in a graduate recital at the University Temple Theatre, Monday evening, November 19. Her program contained the "Sonata Eroica," MacDowell; "Au bord d'une source" and "Au lac de Wallenstadt," Liszt; scherzo, op. 54, and concerto, F minor, Chopin. Orchestral parts were played on the second piano by Mr. Silber.

A large audience is reported to have listened with pleasure to the program; one which reflected the artistic and musicianly style noted in students of Mr. Silber who appear in public. The good musicianship, technic and fine pianistic sense of the recitalist made this event of particular merit.

Grant Gives Informal Talk on Singing

At a party given in the honor of Alice E. Delcy, of Dorchester, Mass., Wednesday evening, November 7, Herbert A. Grant, teacher of Miss Delcy, gave a concise and interesting talk on "How to Sing," emphasizing perfect ease and naturalness. Mr. Grant illustrated his theory by blackboard sketches, as he does in his Boston studio in Huntington Chambers. Other attractions of the evening were several solos by Miss Delcy, which reflected great credit upon the training she has received.

Notes from the Sergei Klibansky Studios

At a recital in the Stamford, Conn., Yacht Club, November 19, artists from the studios of Sergei Klibansky were heard in a program of exceptional interest. Lotta Madden and Martha Hoyt, sopranos; Charlotte Hamilton, contralto, and Stassio Berini, tenor, were the soloists, and gave excellent accounts of themselves. Miss Hoyt sang "To a Butterfly," by Cornelius Estill, the accompanist, with great success. In "La Mort de Jeanne d'Arc" Miss Madden revealed her dramatic powers, and was enthusiastically acclaimed. Mr. Berini was given an ovation for his superb singing of "Celeste Aida." Miss Hamilton sang Sanderson's "Harbor Night Song" very effectively.

Lotta Madden, dramatic soprano, is to sing with the New York Rubinstein Club, December 15.

Valeska Wagner, Alvin Gillett and Gilbert Wilson participated in the anniversary concert in the Wanamaker auditorium recently.

Valeska Wagner will give a recital at the Educational Alliance December 19.

Felice di Gregorio is continuing his good work in "Chu Chin Chow," in which the tenor appears as a cobbler.

Vera Coburn is appearing in the Morosco production, "So Long, Letty," on tour.

Irene Castle is playing in vaudeville on the Loew Circuit.

Stassio Berini has been engaged for the coming concert of the Schola Cantorum.

Betsy Lane Shepherd, soprano, began a week of concerts November 19 in Argyle, Wis., and appeared in Baraboo, Appleton, Beaver Dam, Watertown, Munising, Mich., Newberry and Minneapolis in rapid succession.

Alvin Gillett, baritone, is engaged as soloist for an orchestral concert, December 21, in the Brooklyn Central Y. M. C. A.

Mrs. Harvery, contralto, has been engaged for the Central Presbyterian Church, Orange, N. J.

Gilbert Wilson was heard at the Verdi Club November 28.

Grace Daniels, a former pupil of Mr. Klibansky, is appearing in "Maytime," a Shubert production.

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TORONTO, ONT.

The Boston Grand Opera Company, of which Max Rabinoff is impresario, gave a series of operatic demonstrations of notable character the early part of this week in the Royal Alexander Theatre to crowded houses. The works given were "Rigoletto," "Madame Butterfly," "Tales of Hoffman" and "Lucia," and they received excellent presentations. The entire company was of unusual strength, and the orchestra, while not large, was composed of fine players. The chorus was good and well balanced. When such a combination is directed by a conductor of the magnetism and temperamental bigness of Agide Jacchia, who conducted three of the above works, the effect is bound to be of brilliant and telling character.

Guimar Novaes Heard

On Tuesday evening, November 27, the young and brilliantly attractive pianist, Guimar Novaes, gave a recital at Convocation Hall (splendidly adapted for concerts of the kind), under the auspices of the Woman's Musical Club, to a sold out house. She unquestionably is a player of fine attainments. She has poetic imagination, and her readings are fresh and in some cases quite enchanting. Her style is refined and picturesque, and her tone beautifully clear, rich, sparkling and refreshing. The large audience was very enthusiastic. W. O. F.

Mardones at the Metropolitan

José Mardones, the Spanish bass, who became a member of the Metropolitan Opera Company this year, is making an impression at that house. His first appearance was



JOSE MARDONES,
Basso of the Metropolitan Opera Company.

in the role of Ramfis in "Aida," then came Colline in "La Bohème;" next he was one of the soloists at a Sunday night concert and carried off the honors of the evening among the men. Though handicapped by an incompetent accompanist, he created a real sensation with some Spanish songs, and was repeatedly called back by a tumult of applause.

Mr. Mardones possesses a voice genuinely bass in quality, and one of the best that has come to the Metropolitan for years. He is no stranger to opera in this country, and has been for many years with the Boston Opera Company. It is a pleasure to see so good an artist in the foremost operatic institution of the country.

Stiles and Sandby Soloists at Mundell Concert

The first private concert of the Mundell Choral Club's fourth season was held in the grand ballroom of the Hotel Bossert, Brooklyn, on Tuesday evening, December 4, before a large and highly appreciative audience. The soloists of the evening were well chosen in Vernon Stiles, tenor, and Herman Sandby, cellist.

The program opened with a stirring version by the chorus, under the able direction of M. Louise Mundell, the conductor, of George Chittenden Turner's "Hail Land of Freedom." "Morning" (Oley Speaks) added a most effective touch to the first group, which concluded with a lovely interpretation of the popular negro spiritual, "Deep River," arrangement by Paul Ambrose. Incidentally, the club's performance of the number was its initial one. Harry Rowe Shelley's "Song of the Sweep" seems to be enjoying unusual favor, inasmuch as the Mendelssohn Glee Club and the Mundell Choral have both used it on their programs inside of two weeks. The contralto solo was excellently furnished by A. Claire Lampman for the latter. H. Bemberg's "Hindoo Song," arranged by Charles Gilbert Spross and dedicated to the Mundell Choral Club; "Lindy" (Spross), given by request; "Come Down, Laughing Streamlet" (Spross); "In the Ingle-Nook" (first time), by Gordon Balch Nevin, and "Maidens of Japan" (Marzo) concluded the choral numbers. The work of the club is most worthy, the voices being well trained and excellently guided by Miss Mundell.

Vernon Stiles opened his program with two very charm-

ing songs by Mana Zucca, in which he had the composer's valuable accompaniments at the piano. "Rose Marie" and "Whispering" were the special numbers, artistically rendered by Mr. Stiles and most enthusiastically received by the members of the club and their guests. His other group included "A Last Hour" (Walter Kramer), "Bag of Whistles" (Crist) and "Where Blossoms Blow" (Fay Foster). The tenor was in fine voice and his singing of each individual number won unstinted applause.

Herman Sandby, the cellist, gave pleasure with his interpretations of the following: "Indian Lament" (Dvorák), "Orientale" (Cui), "Valse Triste" (Sibelius), "Roseli," Danish song (Sandby), "Song of India" (Rimsky-Korsakoff), transcribed by Mr. Sandby, and Popper's "Spanish Dance." The cellist's work is too well known in New York to dwell upon his capabilities. It is sufficient to say that he was one of the most successful features of the concert.

La Bonte Thrills 6,000 at Garden Concert

Henri la Bonte, the American tenor, again thrilled an audience of 6,000 at Madison Square Garden on Thanksgiving night, when he sang before that number of officers, sailors and soldiers, who had been invited there as the guests of the American Patriotic League and were entertained with a varied program, the chief feature of which was the sensational success scored by Mr. la Bonte. The tenor sang a group of Irish ballads, and at the end of one of his numbers sustained a high B flat until Dan Casey, who was the director of ceremonies, came running back, after the applause, to congratulate him, and shouted, "Great Scott, man! I could hear that out to the sidewalk."

The Cherniavskys Coming

The Cherniavsky brothers—Leo, violinist; Jan, pianist, and Mischel, cellist—who made their first appearance in New York City last season, will give their second Carnegie Hall recital on Saturday evening, December 29. They are at present concertizing through the West en route to New York City, and meeting with unqualified success everywhere.

Frieda Hempel, an Enthusiastic Bidder

It doesn't take an "Elixir of Love" to interest Frieda Hempel in an auction sale. She just loves one naturally and spontaneously—particularly if the objects hark back to ancient days. Between dying as Violetta in "Traviata" and picking up her drumming as "The Daughter of the Regiment," Miss Hempel slipped away to the American Art Galleries the other day and began to bid. Her flute-like tones exerted their usual charm, and the soprano came away with a set of eighteenth century colored prints of London and Paris; a wonderful old French carved and gilt wood mirror, some inches taller than herself, and an exquisite Watteau fan, with sticks of ivory and a spread of fourteen inches. There is a whole libretto in the painting on the fan.

Miss Hempel is a good buyer. She knows her antiques and rare bits, and what they are worth. Up to that figure she bids briskly—and then her voice is heard no more. No cheering of the auctioneer can break the "No encore" rule. The hammer may fall where it will—but she is glad it happened to fall on her bid for the Watteau fan.



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LINCOLN, NEB.

Impresario Gallo presented the San Carlo Grand Opera Company at the Oliver Theatre in a series of three operas, "La Traviata," "Faust" and "The Jewels of the Madonna," on Monday and Tuesday, November 26 and 27, opening with "The Star Spangled Banner." In "La Traviata," Vaccari, as Violetta, was most charming. Her lovely voice, splendid acting and beautiful features made her a prime favorite. Agostini, as Alfredo, was thoroughly satisfactory and was greeted with tremendous applause. Other roles were in the hands of Frances Morosini, Alice Homer, Joseph Royer, Luciano Rossini, Antonio Getti and Natalie Servi.

Marcella Craft Charms in "Faust"

On Tuesday the matinee was "Faust," with Marcella Craft personifying Marguerite. It was a wonderful performance throughout, and the large crowd outdid itself in appreciation.

Miss Craft has a voice of lovely quality, warm and tender, and her interpretation of the role was one long to be cherished and remembered. When asked in an interview for the source of her remarkable histrionic ability, she laughingly said, "From my great-grandmother's brother, who couldn't help being a tragedian." Miss Craft expressed much gratification in the fact that she was so ardently admired by Lincoln opera lovers, and an effort is being launched to have her return for a song recital.

Signor Ingar made a good Faust, though many were disappointed because Salazar failed to appear. The Mephistopheles of Signor di Basi was well presented, while Antola as Valentine and Marta Melis as Siebel were unusually good. The splendid ensemble of principals, chorus and orchestra was most satisfactory, the soldiers' chorus coming in for prolonged applause.

"Jewels of Madonna" New to People

Wolf-Ferrari's "Jewels of the Madonna," which was new to the audience, was given Tuesday night, when again Agostini's superb voice took the house by storm, so magnificently did he present the role of Gennaro. Luisa Darcas as Maliella and Joseph Royer as Raffaele were well portrayed. The big audience was so enthused over the intermezzo of the second entr'acte that it had to be repeated. The splendid work of Conductor Peroni must be highly commended, and to him in a very great degree belongs the credit of such artistic performances. The thanks of the people at large are due to Mrs. Kirchstein, the capable promoter of the engagement of this splendid company.

Carl Beutel at Temple Theatre

Carl Beutel, the new director of music at the Wesleyan Conservatory of Music, gave a program of piano music in Temple Theatre before the members of the Matinee Musicale.

The selections proved him to be a program maker of much skill, for it contained the old and the new so arranged as to exhibit the splendid technic and the wonderful singing tone of this newcomer, who made friends from the start. Mention must be made of Mr. Beutel's charming compositions, "La Coquette" and "Capriccio." The entire program was presented with artistic finish.

Lincoln Symphony Starts Year

The new Lincoln Symphony Orchestra has begun its second season and will give eight symphonies in Oliver Theatre. Mozart's "Jupiter" was given at the first concert and Dvorak's "New World" at the second. The conductor, Jean Lamont Schaefer, has surely proved himself a master hand at the baton. The orchestra has been enlarged to fifty members, and their playing is characterized by good intonation, accuracy and faithful interpretations. Rex Fair, of the University School of Music, was flute soloist and delighted all with his masterly playing. Future appearances are January 25, February 5, February 22 and March 8.

Edouard Hesselberg, Master Pianist

One of the valuable additions to the piano department of the University School of Music is Edouard Hesselberg, Russian pianist, who gave a program to a capacity house at the Oliver. His first number, "America, My Country," is doubly a Hesselberg production. Mr. Hesselberg writing the melody and his wife the poem, which is dedicated to President Wilson. A program of big proportions was given, a feature being his own compositions, the "Polonaise" and "Chanson Oubliee," which were a delight and a revelation. Mr. Hesselberg's playing is characterized by brilliant, full round tones, and he possesses a wonderful technic, perfectly adequate for every situation.

Helen Stanley Appears at Matinee Musicale

The two hundred and seventy-eighth concert of the Matinee Musicale was a song recital by Helen Stanley. This gifted prima donna charmed the audience of musicians with her clear, vibrant voice, her marked personality and her remarkable interpretation of a program of pretentious proportions. Ellmer Zoller added much to the afternoon's pleasure by his sympathetic accompaniments.

Mrs. Raymond Gives "Song of Thanksgiving"

On Sunday night, November 25, Mrs. Raymond presented to an audience that taxed the seating capacity of the First Congregational Church the cantata, "Song of Thanksgiving," by J. H. Maunders.

With Mrs. Raymond at the organ and a chorus of twenty-eight well balanced voices and a quartet of soloists, a most finished production was given.

The soloists were: Vera Upton, soprano; Mrs. Arthur Gutzmer, contralto; Charles Bagley, tenor; James Reid, bass. Their work was most satisfactory. Mrs. Raymond's control is proverbial and her personality so strong that it makes her dear to all who come in contact with her.

Musical Art Club Concert for the Red Cross

A unique entertainment was given in the ballroom of the Lincoln Hotel, Thursday evening, by the Musical Art Club,

for the benefit of the Red Cross fund. A large crowd witnessed the passing of the nations in song and dance. Kathleen Doyle Halligan introduced the various performers in dignified and charming original verse with this finale:

"We hope that we have pleased you
 With the program that has passed,
 But 'twill please you more, I'm sure, to learn
 We've saved the best till last.
 Here words are insufficient,
 But with what pride the heart inflates
 When we but make a mention
 Of our own United States."

Special mention must be made of Louis Le Baron, who as Columbia was the climax, with her regal beauty and incomparable voice, of a delightful evening. Others of great charm were Mrs. Matson, Mrs. Gutzmer and Mrs. Murray, three of Lincoln's valuable talent. Two hundred dollars were added to the Red Cross Fund.

Lincoln Notes

Herbert Schmidt, of the University School of Music, gave one of the most artistic concerts of the season in Temple Theatre, before a capacity house. His style is masterful and yet sympathetic, and his technic was a great revelation to many. He ranks with the best.

The graduate recital by Emma Cummins, student with Sidney Silber, on November 19, was an event in the life of musical Lincoln, so beautifully did she render a program of MacDowell, Liszt and Chopin. She is a member of Sigma Alpha Iota, and her sorority sisters rejoice with her over her great success.

The Lincoln Women's Club gave two delightful musicales, the first with school children under the direction of Hazel Kinsella, and the second a song recital by Rollin M. Pearse, baritone, who was assisted by Miss Kinsella at the piano.

The student division of the Matinee Musicale were heard in recital at Curtice Hall, recently, when Ruth Lindsay, Cecil Hodam, Vesperia Luce and Lucile Cline gave a highly creditable program, after which ices were served.

A war musicale was given at the home of Mrs. John Zimmer by John Heath, pianist, assisted by Jude Deyo, contralto, and Miss Stalder, accompanist. A pretentious program of piano music was offered by Mr. Heath, who played as though inspired, and many encores were demanded. Miss Deyo's big voice is always a source of delight. The accompaniments as played by Miss Stalder were a great pleasure.

Union College, at College View, a suburb of Lincoln, presented M. Boguslawski, of Kansas City, as the first number on their concert course. He gave a heavy program in most satisfactory style, opening with Weber's sonata, op. 39, played in a masterly style. Schumann's "Scenes from Childhood" followed with a fine interpretation. The event called forth extended applause, but no encores were granted. Such wonderful talent is a great treat, and Lincoln's music fraternity were out en masse.

Lincoln furnishes the talent for two big concerts in Chicago for December, Walter Wheatley, tenor soloist, and Sidney Silber, pianist, with the American Symphony Orchestra. E. E. B. L.

Sousa a Naval Lieutenant

As there seems to be some misunderstanding about John Philip Sousa's title of lieutenant, it is well to understand that he is a naval lieutenant of the senior grade, a rank which is equal to that of captain in the army. At the present time Lieutenant Sousa is on active duty at the Great Lakes Naval Training Station, near Chicago.

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Mme. Brocks-Oetteking's New York Record

Hanna Brocks-Oetteking, soprano, made four appearances in New York during one week recently, each with a marked degree of success. On November 18 she sang the "Jewel Song" from "Faust" and a group made up of Kreisler's "Lullaby," Bizet's "Pastorale" and Marchesi's "La Follette," at the East Side House Settlement, where she appeared as soloist with the Neighborhood Symphony Orchestra, Jacques L. Gottlieb, conductor. She was heard in a group of modern German songs, Gustav Mahler's "Frühlingsmorgen," Max Reger's "Wiegenlied," Hugo Wolf's "Der Gaertner," and Hans Pfitzner's "Gretel," on Tuesday evening, November 20. This appearance was with the Tonkünstler Society and took place at the Waldorf-Astoria. So delighted was the audience with her singing that she was compelled to add a group of English songs, which included the Kreisler "Cradle Song." This is a general favorite with Mme. Brocks-Oetteking's audiences, and, unless placed upon her program, is invariably demanded.

At the concert given November 23 under the auspices of the Wingate Community Center and the People's Music League of the People's Institute, Mme. Brocks-Oetteking sang the aria of Gilda from "Rigoletto," "Zur Drossel sprach der Fink" (D'Albert), "Lullaby" (Kreisler), "Pastorale" (Bizet). The final appearance in the quartet of engagements was with the Educational Alliance, the soprano singing "Caro Nome" from "Rigoletto" and two song groups with that organization on Sunday evening, November 25. Folksongs by Brahms made up her German group and that in Eng-



HANNA BROCKS-OETTEKING.

lish consisted of "The Rose's Cup" (Ward-Stephens), "Cradle Song" (Kreisler), "A Little Song of Picardie" and "Blackbirds' Song" (Cyril Scott). Every one was charmed with her program, and she was re-engaged immediately to repeat this program on December 9.

In connection with Mme. Brocks-Oetteking's singing, special praise is due Umberto Martucci, whose masterly accompaniments added much to the excellence of the program. Mr. Martucci is unusually gifted as an accompanist, his sympathetic work giving to the singer just the right support.

Mme. Brocks-Oetteking sang December 6 before the Globe Music Club.

Myer's "Revelation to the Vocal World"

Edmund J. Myer's new booklet, "A Revelation to the Vocal World," is full of much common sense. A chapter from it, "The Two Physical Forces," reads as follows:

In singing, right or wrong, there are constantly two distinct physical forces in action, the motor power or driving force and the resisting or controlling force. It is impossible to consider, study or use these two forces separately in a practical way. The development of each depends entirely upon the other.

In using the singing voice there must be drive and control, pressure and resistance. Nature demands this in order to produce tone, and if not right, then the voice suffers.

All singers or students are, to begin with, stronger in the drive than in the control. Drive is a very simple matter to acquire. Control is a very difficult matter to understand, develop and master. This is largely due to the fact that we think of singing in the wrong way through the wrong direction of thought, wrong direction of power and of tone; a wrong mental attitude, often due to the fact that we hear so much wrong singing.

The whole scheme of correct development and power lies in equalizing the two physical forces:

1. The driving force.
2. The controlling or resisting force.

The controlling or resisting power must be developed until it equals or balances the driving force. This establishes poise, which few singers possess.

The motor power in singing lies in four sets of muscles:

1. The abdominal muscles.
2. The diaphragm.
3. The intercostal muscles.
4. The dorsal muscles.

These four sets each have their special work to do in producing the voice. The great question is, "How are they made to do it?" or rather, "How should they be made to do their work?" One teacher says, "Think of the diaphragm, grip it." Another says, "Pull it in and up, slow and hard." Another, "Pull it in and up,

quick." Another, "Push it out." Another, "Push it down and out." Is it possible that all can be right? But the diaphragm is only one of four sets of muscles. How about the others?

One teacher says, "Push out the ribs and the sides," which means the intercostal muscles. One says, "Pull in the diaphragm and raise the chest." Another says, "Raise the chest and carry it high," which means also pull in the diaphragm and the abdominal muscles. All these movements are direct, conscious, unnatural, artificial, one-sided local effort movements. They are movements which affect adversely true conditions at the larynx, the organ of sound.

There is but one way in which these four necessary sets of muscles can be brought into action properly in the use of the voice, but one way in which they can be made to do team work, each and all doing their share, and that is through a movement—through a movement which induces concerted action in a free, natural, automatic manner, arousing spontaneously energy, vitality and support. But never can it be done in a direct conscious, local way, a way which absolutely violates nature's laws.

The controlling force lies in the chest, the muscles of the upper part of the back, and especially in the approximated breath bands known as the false vocal cords. All these forces working together, doing team work, constitute the resisting or controlling force of the voice.

When the breath bands approximate and control the exit of the breath during the act of singing, then we have absolutely automatic breath control. Then we have secured the only correct, scientific and natural control. But, alas! How few know of it. They know it not, because they think and are taught to think direction of voice, action and control so differently. And yet this principle of automatic breath control is a living, throbbing, definite, vitalizing principle of life and action in the use and control of the singing voice. It is a principle that has arrived on the horizon of the vocal world, a principle that is sanctioned by every sacred law of nature and common sense.

Evelyn Starr Plays at "Hero Land"

Evelyn Starr, the Canadian violinist, assisted the "Lions and Lambs" at Hero Land, New York, on British Day. There were two afternoon performances. Among others appearing on the same program were Julia Marlowe, Forbes Robertson, Frederic Ward and Eugene Cowles.

Miss Starr appeared on a recent Carnegie Hall, New York, program, and played a first engagement in Paterson, N. J., a short time ago. Miss Starr counts playing in the open for the soldiers among the inspiring experiences of her work, having visited many of the camps about New York this season.

Harriet Story Macfarlane Singing for Soldiers

Harriet Story Macfarlane, contralto, of Detroit, Mich., is in New York City for a few days. Mrs. Macfarlane is one of the singers of the Middle West who has been giving a great deal of her time for the entertainment of the soldiers, and during her stay here she is singing at the various camps near the metropolis.

Garrigue Conservatory Faculty

Esperanza Garrigue, of the Esperanza Garrigue Classic Music Conservatory, which has recently been established in New York, has been unusually fortunate in being able to surround herself with a thoroughly competent staff of teachers. Among the faculty is Ettore Montecchi, who is head of the Italian language department. Signor Montecchi was graduated from the University of Genoa, Italy, and is now instructor at Columbia University, New York.

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The Tuesday Musical Auxiliary Chorus, Julien Paul Blitz, director, has been increasing so steadily in membership, that a new meeting place had to be secured. The chorus has been meeting for years at the home of Mrs. Eli Hertzberg, but will hereafter meet in the large auditorium of St. Mark's Parish House. Plans are being made for a concert to be given the middle of December.

At a recent meeting of the San Antonio Musical Club, held at the home of Mr. and Mrs. F. E. Tucker, the following members contributed to the program: Edna Polhemus, soprano and reader; H. E. Dickenson, tenor, and Ella Mackensen, pianist and accompanist.

San Antonio Mozart Society Buys Liberty Bond

The San Antonio Mozart Society, Arthur Claassen, director, is rehearsing for a concert, which will be given at Kelly Field, some time in December. The numbers which will be sung on January 11, when the society presents Maria Barrientos, the Spanish soprano, are also being rehearsed. The society recently bought a \$1,000 Liberty Bond.

Program on "Living French Composers" Given

At their last meeting the B Minor Musical Club gave a program on "Living French Composers," fourteen of the members contributing to the program, which was most excellent. Mamie Reynolds-Denison, is the energetic president of this club, which consists solely of very young boys and girls.

The many friends of Rafael Diaz, tenor, were indeed glad to hear that he had been engaged to sing at the Metropolitan Opera House. He has a beautiful voice, and this engagement shows his worth as a singer.

Reed to Lecture for M. T. A.

The San Antonio Music Teachers' Association is planning to bring Charles Reed, of the department of music of the University of Texas, here shortly for a series of lectures to the teachers.

Benefit Recital for School Given

Marie Dimick, pianist, recently gave a concert for the benefit of St. Mary's Parochial School. She was assisted by Hilda Wagner, soprano, Doris Phillips, St. Mary's Male Choir; George Cloonan, and Walter Romberg, violinist.

Interesting Program of Tuesday Musical Club

A very excellent program was given recently at the Tuesday Musical Club, on the subject of "American Artists Who Have Received Their Training in America Only." Mrs. Charles Callaway was the leader, and the following members contributed: Harriet Ade, Mrs. Alfred Ward, Winifred Converse, Mrs. James Chalkley, Zulime Herff, Mrs. Eli Hertzberg, Floy Tarbutton, Mrs. Tom Miller, Russell Hughes, and Flora Briggs. All the programs which will be given this year, will be American ones. The club voted unanimously to become a guarantor of the San Antonio Symphony Orchestra. Mrs. Hertzberg, is the life president of the club, and president of the San Antonio Symphony Society.

Proceeds of Margaret Wilson's Concert for Charity

The concert, given by Margaret Woodrow Wilson, daughter of the President, on Friday, November 23, in the Empire Theatre, was one of the biggest events in the history of San Antonio. People absolutely packed the large theatre, to hear the excellent program, and incidentally, to contribute to the War Relief Fund. As the curtain rose, it carried with it two huge American flags, which were caught at the ends to the sides of the stage. The flags of the Allies were seen in the back ground and four American, four British, and four French officers were seated on the stage. Judge Seeligson in a short address told of the work done by Miss Wilson in the interest of war relief and thanked the people for responding so heartily. He then introduced Miss Wilson, who was greeted by thunderous applause, the huge audience at the same time rising to its feet. Miss Wilson sang with wonderful charm and splendid interpretation a program consisting of songs by the following composers: Dr. Arne, Haydn, Burleigh, Puccini, Leroux, Gretchaninoff, Tschai-kowsky, La Forge, Woodman, Thayer, and Tosti, and old English, Scotch and Irish songs. She was obliged to respond with an encore, after each group, and was most ably accompanied by Mrs. Ross David, who gave three numbers by Grieg, MacDowell and Saint-Saëns. She also had to give an encore. At the conclusion of the program, after great applause, Miss Wilson came out and requested the audience to sing "The Star Spangled Banner."

S. W.

Clara Bierman with Male Chorus

By far one of the most delightful concerts which have taken place in this city in many a day occurred on Thursday evening, November 15, at the High School Auditorium. The East Liverpool Male Chorus, of which Lysbeth Hamill is conductor, presented a varied and interesting program, with Clara Bierman, contralto, as soloist. Miss Bierman's numbers included songs by de Leva, Wolf-Ferrari, "One Golden Day" (Foster), "Autumn" (Arensky), "Sing to Me, Sing" (Homer) and arias from Donizetti's "Lucrezia Borgia," Meyerbeer's "Les Huguenots" and Verdi's "Don Carlos." "She has a most genial and cordial personality, which, together with her lovely contralto voice, won both the affection and admiration of her audience almost before she had finished her first group," declared the Morning Tribune. "Her tones are sustained and of excellent quality and possess that warmth and color which are found only in a rich contralto. Although her voice is one of great sweetness, capable of the most delicate phrasing, it is also one of unusual power and generous range. The wonderful

flexibility of her voice and the excellent diction are likewise worthy of comment."

Under the direction of Miss Hamill, the work of the chorus is deserving of special praise. Holden's setting of "America" opened the program, and there were numbers by Kremser, Gounod, Mair, Rubinstein, Elgar, Warner and Bullard. "The Battle Hymn of the Republic," "The Marseillaise" and "The Star Spangled Banner" made an effective final group which Miss Bierman and the chorus gave with patriotic fervor.

Many Engagements for Frances Nash

Frances Nash, the young American pianist who opened her third season with a New York recital at Aeolian Hall, October 16, has been unceasingly busy and is continuously booked till the last of January, with the exception of a few rest days at the immediate holiday season.

Miss Nash recently played in Jersey City and in Paterson, N. J.; has filled a number of engagements in Ohio, including a joint appearance with Mabel Garrison and another with Reinald Werrenrath. She has also appeared as soloist with the Boston Symphony Orchestra at the regular symphony series, in its home city. This engagement was made after her signal success with the Boston Symphony Orchestra in Cambridge and Worcester last spring.

Frances Nash is now on a midwestern tour which includes some specially interesting engagements: a recital in Chicago on November 28, her first appearance with the Tri-City Symphony Orchestra on December 3, at Davenport, Ia., and a return engagement with the Kansas City Symphony Orchestra, in Kansas City, December 11.

After spending the holidays with her family in the Middle West, Miss Nash will continue south, directly after the opening of the new year.

Referring to Miss Nash's recent appearance in Springfield, Ohio, the Springfield Daily News said: "Miss Nash is a fascinating study and she displays every evidence of genius of an unusually high order."

Of the same occasion the Springfield Sun reports: "Frances Nash added new laurels to an already long list of triumphs. Her technic was perfect and her sympathy and artistic understanding brought her into perfect unity with her large audience."

Musicians' Club Doings

The December bulletin of the Musicians' Club of New York, 62 and 64 West Forty-fifth street, contains these announcements: December 20, sixth anniversary of the club. December 25, special Christmas dinner. Members are urged to invite those in war service of the United States and entertain them amid cozy club surroundings. There will be a Christmas tree. December 31, open house at the club New Year's Eve, with entertainment and refreshments. Members are again urged to invite and entertain those in the United States service.

Two great composers' nights are in progress for next month, one during the first week and one during the last week.

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May Marshall Cobb's Busy November

November was a most successful month for May Marshall Cobb, soprano. On November 8 she was heard in Pittsburgh, Pa.; November 11 found her in Syracuse, N. Y.; and other New York music centres visited were Watertown, November 12; Oswego, November 14; Fulton, November 15; Auburn, November 16 and 18, and on November 21 she appeared at Sackville, N. B. Everywhere she met with marked success, four encores being necessary after each group, one of the most popular being the "Battle Hymn of the Republic."

"With the same quaint expressiveness that brought fame and fortune to Miss Guilbert, Miss Cobb is to the Irish ballads what the former is to French folksong; and her notes in 'Lo! Here the Gentle Lark' and the 'Lucia' mad scene were superb," declared the Syracuse Post-Standard. "After repeated encores, Miss Cobb sang the 'Battle Hymn of the Republic,' and the martial rendition stirred the audience by its significance." According to the Watertown Times, "Miss Cobb has a delicate, soothing voice that does not embody one harsh note. Her pitch is perfect, and her long sustaining notes in the upper register without a trace of weakness or loss in pitch delighted her audience. She combines grace and beauty with a perfect voice." The Oswego Times, as its meed of praise, stated that "Miss Cobb has a voice of rare quality, pure and lovely in tone. Singing with discrimination and charm the effect is one to delight the musician and the music lover."

Edna de Lima's Recreation

Edna de Lima, the soprano, is one of the artists who makes motoring her recreation, in the Adirondacks in summer and New York in winter. Miss de Lima drives her own car and that she is equal to any situation that arises is shown by a recent incident on Fifth avenue a short time ago. A sudden halt in traffic caused Miss de Lima's car to crash into the one ahead. Having given her name and address and been warned to expect a good sized bill for damages, Miss de Lima decided to take the matter in her own hands. She insisted that the chauffeur



EDNA DE LIMA,
Soprano.

of the damaged car accompany her to a garage to ascertain the extent of damage. Not until he had been persistently followed half the afternoon would he consent. At a "neutral" garage they were assured that a couple of dollars would cover the cost of repairs. Needless to say the bill has not been received.

Miss de Lima, whose second New York recital took place at Aeolian Hall on Wednesday afternoon, December 12, is to make her first appearance in Troy N. Y., December 14, in a joint concert with Wynne Pyle and Arkady Bourstin.

Berkshire Quartet at Yale Dedication

At the dedication of the Albert Arnold Sprague Memorial Hall, at Yale University, November 25, the Berkshire String Quartet furnished the musical program. The new building was given to Yale University by Mrs. Albert Arnold Sprague and her daughter, Mrs. F. S. Coolidge, as a home for the music department. It is an attractive building, in colonial style, and is in every way equipped to meet the exacting demands of a modern school of music. The auditorium has a seating capacity of 800 and from a standpoint of acoustics is said to be very satisfactory.

The numbers were the D minor quartet, Schubert; trio for violin, viola and cello, op. 9. No. 3, Beethoven; quartet in G minor, op. 11, Debussy. Edouard Dethier played second violin for Herman Felber, Jr., who is in the army.

Sergei Kotlarsky, the American violinist, has been secured by the Berkshire String Quartet as a permanent substitute for Mr. Felber. MUSICAL COURIER readers will recall Mr. Kotlarsky as a student of Herwegh von Ende, New York. He studied with Hubay in Budapest, and as a soloist is well known in New York musical circles.

The other members of the organization are Hugo Kortschak, Clarence Evans and Emmeran Stoebel.

Music at Hero Land Opening

At the opening of Hero Land, which took place on Saturday evening, November 24, a musical program was furnished under the direction of the Women's Musical Alliance. Mary Jordan, the popular American contralto, gave a stirring interpretation of the "Hymn of Free Russia" and "The Star Spangled Banner." Italy was represented by Flora Perini, mezzo-soprano

of the Metropolitan Opera Company, who sang the Italian national hymn. Mary Lawton gave the "Battle Hymn of the Republic," and Eleonora de Cisneros sang "Rule, Britannia" in a manner which called forth cries of bravo and enthusiastic applause. Christine Eymael brought the program to a close with a spirited rendition of "La Marseillaise." Assisting the artists was a chorus of 500 voices under the direction of Harriet Ware.

Marta Wittkowska Weds Syracuse Man

Marta Wittkowska, called "Syracuse's prima donna" because of having lived there since childhood, was married to A. H. Mallery, president of the Syracuse Bridge Company, on November 27. While the news of the wedding will come as a surprise to the singer's many friends in New York, it was not unexpected by the immediate members of both families, who have known each other for years.

The Syracuse Herald gave the following interesting sketch of the talented singer's early career:

When a young girl studying at the Assumption School, Marta Wittkowska's wonderful contralto voice attracted the attention of local music lovers, who from that time on took charge of her education. She was given a scholarship in Syracuse University and afterwards means were furnished for her to study with Emma Thursby in New York.

While in New York her voice was brought to the notice of Mrs. Oakley, of Utica, daughter of the late Roscoe Conkling, who united with Mrs. Edward Joy, of this city, in paying the expenses of her musical training abroad. She studied hard and her success was so remarkable that in four years she signed a contract with the Chicago-Philadelphia Grand Opera Company, of which Andreas Dippel was then director and with which she sang all the great contralto and mezzo-soprano parts.

At the close of the season she returned to Europe and studied for another year, at the end of which time she obtained opera engagements at Covent Garden, London, and at a number of opera houses in Italy and Austria. At the outbreak of the war she was singing "Carmen" in London. Ill health forced her to return to America, where she has lived quietly, making a few appearances in opera and concert. She sang at the Wieling in October with the San Carlo Opera Company, appearing in her favorite role, Carmen.

Merle Alcock's Thirty Engagements

On November 22 Merle Alcock, the popular contralto, passed the thirtieth mark in the number of the concert engagements already filled this season. On November 26 she appeared as soloist with the Mendelssohn Glee Club, Louis Koemmenich, conductor, at the Hotel Astor, New York. Immediately after the concert, the singer left for a tour of the West, from which she will return to the metropolis about the middle of December.

Mrs. Alcock, who has sung for three consecutive years at the Spartanburg spring music festival, given at Converse College, has been engaged for a recital there in company with Bechtel Alcock, tenor. The date of this appearance will be announced later.

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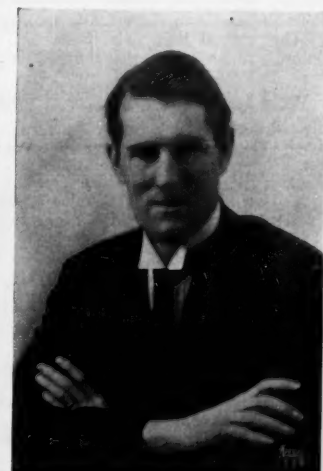
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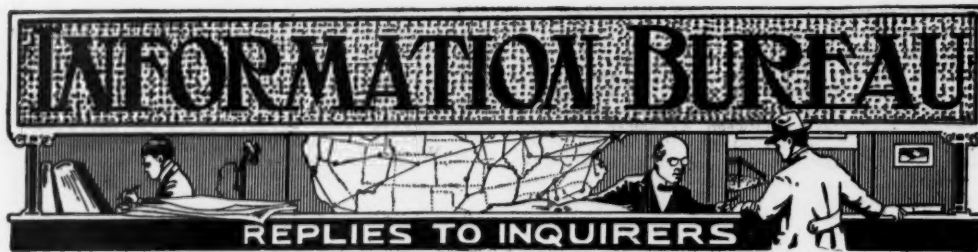
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The Philharmonic Orchestra, under Josef Stransky, gave a patriotic benefit concert at the 23rd Regiment Armory, Brooklyn, on October 27th, the entire gross receipts of which were donated to the American Red Cross. On December 4th the Orchestra played for the soldiers at Camp Dix and on December 27th a performance will be given at Camp Upton.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK



[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

Learning to Sing Without a Master

I was interested, reading in the column of the "Information Bureau" of your valuable paper an inquiry as to whether it was possible to study singing without attending a school or having a private instructor, and what books would be advised. There is a book which at the present moment is attracting a great deal of attention and several letters have appeared in the New York Herald in favor of it. The book is called "L'Art du Chant Technique," the author of which is Mme. Meyerheim, an English lady educated in Italy, a pupil of the Milan Conservatory and of the famous Francesco Lamperti. She has, with consummate skill and a thorough knowledge of the subject, written an exposition of the old Italian method and proved it to be based on the art of breathing. The book is being used by many of the greatest teachers to help their pupils to acquire the correct way of breathing. Anyone after studying this book will not find it difficult to apply the method and will be amazed at the results.

The technic of breathing undoubtedly occupies a prominent place in the art of singing, as an understanding of the proper use of the breath is an important requisite; but to know how to breathe properly does not constitute the art of singing. That it is possible to learn how to breathe by reading and studying a book is also conceded, yet, in order to become a finished singer, proficient in every detail of singing technic, the services of a teacher seem absolutely indispensable. One has only to watch the work of pupils who take from two to six lessons a week to realize how easily and quickly they develop "bad habits" even in the short time that they practise at home away from their instructors.

Few pupils hear their own tones in a way to realize their faulty production; that is why a teacher is so necessary. What patience is required when, lesson after lesson, the same explanations have to be given, the same faults noticed, the same exercises gone over and over, again and again! To become a successful singer, whether for opera or other public work, requires an enormous amount of time and patience on the part of both teacher and pupil. That is why those who do not study seriously are not desired as pupils.

That a book such as described above can be of service to students is no doubt true, but its benefit would be greatest if used in connection with a teacher. If a student could learn to sing from reading a book and practising what it teaches, the long years of study which are considered requisite now might be done away with and competent singers turned out in a few months. The author of the book, having studied with Francesco Lamperti, must realize how impossible that is. If the book could hear and thus correct the mistakes of the pupil, that would be another story. The limitations of those who study, whether it is singing or any other of the arts, makes any quick, and at the same time sure, progress over the road to learning practically out of the question.

What is the result of self-teaching? A beautiful voice that could have been made "great" is not developed to its highest possibilities, so that while one admires the voice there is always the lack of training shown, and heard, in every note sung. To the musician the voice is spoiled by lack of training. The natural beauty is there, but the singer does not know how to use the fine organ at his command.

What Is the Cause?

Will you kindly tell me how I may prevent my guitar pegs from slipping? The instrument has machine head, but the first three strings slip down constantly.

Also please explain the terms coloratura, lyric and dramatic soprano. Is a mezzo-contralto voice deeper than contralto, and is a mezzo-tenor higher or lower than tenor?

The slipping of the pegs is probably caused by the fact that the mechanism has been worn through use. It would be necessary to have it attended to by an expert, and perhaps the only remedy will be new pegs. If you are in New York, the Oliver Ditson Company, 8 East Thirty-fourth street, has such an expert.

The singing voice is assigned to one of six classes—soprano, mezzo-soprano, alto, tenor, baritone and bass—and there are, roughly speaking, two divisions of each of these classes, lyric and dramatic, though these divisions are known by various special terms, such as "tenore robusto," "basso cantante," etc.

Coloratura is defined by Grove's dictionary as "colored, that is, ornamented, by runs and rapid passages or di-

visions—what the old school called 'Figurato'—figured." A coloratura soprano is one who possesses a voice which is adapted to the singing of coloratura. The term mezzo-contralto is not generally recognized in music. Grove says: "There are, however, distinctly two classes of mezzo-sopranos, the one tending to soprano, and singing moderately high soprano music at times, and the other decidedly tending to contralto both in quality and compass, and able to sing moderate contralto music very creditably. It would be but reasonable to call the latter mezzo-contralto."

There are many varieties of tenors, but until the receipt of your letter the writer had never heard the term mezzo-tenor, which is never used in music.

Teachers' Agencies

Would you kindly let me know whether there are any first class agencies for gaining a position in a conservatory in New York City or Chicago?

In New York City there are Walter Anderson, 171 West Sixty-seventh street; Bel Canto Musical Bureau, Criterion Musical Bureau, International Musical and Educational Exchange, all in Carnegie Hall, and the National Musical Bureau, 47 West Forty-second street. All of them are associated with music, and therefore, presumably, in touch with schools and conservatories. These are specially musical, but there are several old established teachers' agencies that, while their work for the greater part is for branches outside of music, also secure positions for teachers of that art. Mrs. Young-Fulton, 23 Union Square; Schermerhorn, 353 Fifth avenue, and Fisk Teachers' Agency, 156 Fifth avenue, are well known and have been for years, and the writer has heard many of their clients speak in praise of what had been done for them. Your attention is called to the fact that the majority of engagements for teachers in conservatories are made many months in advance, some as early as in January for the terms commencing in the following September or October. The list of Chicago agencies will be furnished to you later.

Old Instruments Wanted

The Information Bureau has been requested by several people interested in the welfare of the American soldiers to say that the men of the Ninth Coast Defense Command, stationed at Fort Hancock, N. Y., would be very grateful for some old instruments so that they could form a band. They are away from all amusements, and at present they have only a bass drum with some old instruments as a

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Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

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foundation for their "orchestra." A saxophone, a cornet, a violin and another bass drum seem to be the instruments most desired, but they will be glad to receive any sort that can be played upon. If anyone has an old musical instrument he has no use for, he will earn the gratitude of every one of the men of the company if he will send it to Sergt. Louis Miller, Twenty-fourth Company, Ninth Coast Defense Command, Fort Hancock, N. Y.

Singer Wooed from Airship

Katheryn M. Shary, the American soprano, probably holds the record for the most novel, if not the most dramatic, method of being wooed. A certain mining millionaire of the West met the American singer while she was on tour and "to meet her was to love her." The artist,



KATHERYN M. SHARY.

however, shook her head and departed, and to the letters, cables and telegrams which followed she turned a deaf ear. Traveling around the world, she stopped at San Francisco en route. Her admirer was on hand to meet her, but again she said "Nay," and departed on the steamer Tahiti. Not to be so easily thwarted, the lover composed a declaration of love, secured the services of an aviator and rushed after the departing steamer. They circled over her deck and the message, safely encased in a tube, was dropped at the feet of the lady who, though deeply touched by such devotion, bravery and originality, only shook her head and sailed away.

This interesting person was born in London of a long line of musical ancestors. She came to America when a child and counts herself a true daughter of Uncle Sam. At first she fitted herself as a pianist, but under the strain of too arduous practicing her health broke down and she abandoned her work only to renew it in another direction. Always devoted to singing, she took up the study of the voice with eagerness and soon began to win her way as a vocalist. In Rome and Berlin she prepared for opera. She has been heard on both continents in concert as well.

Miss Shary's first appearance this season was on November 22, for the benefit of the Belgian Children's Milk Fund.

Recent Bookings for Spiering

Alma Voedisch booked Theodore Spiering for a Chicago recital, December 2; Columbia, Mo., December 3; Pittsburgh, December 10, and for an appearance in Champaign, Ill., on January 10, 1918.

PHILADELPHIA OPERATIC SOCIETY GIVES "AIDA"

Spectacular and Musically Excellent Production Presented Under Authoritative Baton of Wassili Leps

So far this season no event has caused more interest among the general musical public in Philadelphia than that aroused by the recent performance of "Aida," staged by the Philadelphia Operatic Society under the very capable leadership of Wassili Leps. The mere thought of presenting an opera of the technical and artistic requirements demanded by music dramas of this type is enough to dampen the ardor of the majority of directors guiding the destinies of non-professional opera organizations, but so great is the enthusiasm and belief of the conductor in the ability, courage and stick-to-itiveness of the particular society in question that he, without the slightest timidity, entered upon the task at hand with the assurance of success, an assurance in the result of which the large attendance and all those who took part found reason for gratification.

Lillian M. Ginrich, in the title role, disclosed a beautiful voice of rich quality and an abundance of dramatic power. Her acting version of Aida proved an excellent portrayal

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of the part, and, like her assurance as well as tonal volume, called forth much applause. Winifred Gross, as Amneris, sang in tones of pure contralto quality, beautifully resonant and firm. The prototype of the Egyptian princess, though enjoying little experience and a trifle stilted in her actions, was none the less a valuable addition to the Leps forces. The weird hymnlike song of the high priestess, as intoned by Lottie E. Loeben, was effectively done, her clear soprano floating forth in even intonation of noteworthy charm. To George Rothermel, who has not appeared with the society for some time, was assigned the part of Radames. Possessing an imposing presence, grace of movement, and a truly operatic voice of excellent temperamental fire, Rothermel portrayed the part with fine understanding and wellnigh perfect vocalization. The role of Ramphis was in the hands of Rudolf Sternberg, who opened the opera with his easy flowing, well cultivated voice in a very professional manner. His basso is of great range, from low D to high F, and has great flexibility. William J. Miller as the King, Horace R. Hood depicting Amonasro, and Henry Szammeth as the Messenger, all displayed an abundance of technical art and musical understanding. As is usual with the Philadelphia Operatic Society, both the chorus and ballet were features of the event.

At the close of the second act the entire company gave a spirited rendition of the National Anthem, while the audience stood and loudly acclaimed the patriotic demonstration. Service flags were held aloft by the Misses Ginrich and Gross as an indication of the number of men drawn from the Operatic Society's ranks for the national army.

Simplifying Army Singing Problems

The problems of a song leader in a camp of from 30,000 to 45,000 men are numerous—the principal one being

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lack of time to get around to all the regiments. One of the song leaders is surmounting the difficulty by training a quartet in each company. These quartets are called together to learn new songs, or to familiarize themselves sufficiently with the older ones, and then they, in turn, teach them to the men of their companies and lead singing at mess time or in the barracks. This same leader is also giving the officers special lessons in voice production, to aid them in giving commands distinctly.

Mildred Dilling's Numerous Dates

Mildred Dilling, harpist, was the soloist at the Aeolian Orchestra's concert in Brooklyn, N. Y., on Friday evening, November 23. Her playing of the following program was highly appreciated: "Priere" (Hasselmans); "Legende" (Renie); "Ave Maria" (Schubert-Wilhelmj), in which she was assisted by Kathryn Platt Gunn, violinist; "Deux Arabesques" (Debussy) and "The Garden in the Rain" (Jacques de la Presle). On November 26 she appeared at the Schubert Study Club, of Stamford, Conn., and gave a recital of French music. Among her numbers were some dating back to the 16th and 18th centuries, as well as the works of Daquin, Massenet, Durand, Hasselmans, Debussy, de la Presle and Renie, who was Miss Dilling's



MILDRED DILLING,
Harpist.

teacher. Incidentally, the young harpist is the only American exponent of the well known Frenchwoman's method. She has resumed teaching at her new studio at 332 West Eighty-fifth street, New York.

The following are some of her dates: December 7 and 9, with Yvette Guilbert at the Vieux Colomier, New York; December 10, Englewood, N. J., Woman's Club; December 11, Camp Merritt, Tenafly, N. J.; December 14, at Newark, N. J.; December 4, at "Hero Land."

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TAMPA, FLA.

The Florida State Federation of Women's Clubs held its annual session in Tampa from November 20 to 23. Music was given a prominent place on all of the evening programs, and the various clubs throughout the State were ably represented. Mrs. Haydn Illingworth, of Key West, played the "Sonata Pathétique" (Beethoven). Mrs. W. H. Marshall, of Fort Lauderdale, was heard in a delightful vocal selection. Alice Beck, of Bradentown, played an etude and prelude of Mendelssohn. The Ruskin College Trio gave the Mendelssohn trio in D. Rollins College was most ably represented by Dr. Julia C. Allen, head of the violin department, and Marion Rous, of the piano department, in a musicianly interpretation of a sonata in C minor by Susan H. Dyer, director of music at Rollins College.

Gretta Challon Berg, with Mrs. Robert Hutchison accompanying, from the Friday Morning Musicales of Jacksonville, was most enthusiastically received in a group of songs, "With Verdure Clad" from the "Creation" (Haydn), "Deep River" (Burleigh) and "Love Is the Wind" (McFadden). Saucy Andrus, from Miami, a concert pianist of recognized worth, completely captivated her audience in her interpretation of a Chopin group, ballade, op. 23; etudes in G major and F major, and waltz, op. 34, No. 6.

The Friday Morning Musicales of Tampa was represented by the Tampa Orchestra, Hulda K. Valier, conductor, and a chorus, Mamie Dawson, conductor. Ena Sherrill, from the Art Club, gave two attractive vocal numbers. Fannie Taylor, from the West Tampa Woman's Club, gave a piano number. Mrs. Kelly, Mrs. Claude Park and John Philip Shaddick, all popular soloists, appeared on the program. Mrs. W. P. Kennedy was the official accompanist for the entire session.

German music was protested against by messages from various towns, as well as from interested parties in Tampa, but the protest came too late to alter the program for that occasion. The feeling became so pronounced, however, that it was necessary to eliminate German music from the programs of the Friday Morning Musicales for the remainder of the year, or so long as hostile relations exist between the United States and Germany.

The Friday Morning Musicales held a most interesting meeting November 23. Some of the visiting artists at the Federated Clubs were heard in numbers of distinct musical worth. Dr. Julia C. Allen and Miss Rous, of Rollins College, played a prelude and polonaise by Chopin, a most delightful ensemble number, but seldom heard in this country. Mrs. Mead, of Jacksonville, a former member of the club, sang two very charming numbers. Mrs. James McNeill Wright, president of the Friday Morning Musicales of Jacksonville, gave a most interesting report of the year's work of the club of that city.

The juvenile department of the club in Tampa showed its versatility in presenting a very creditable program on short notice, eliminating German music, after having prepared an all-Beethoven program for November 24.

The Virgil School of Music, under the direction of Mabel M. Snavely, gave its regular monthly public practice on Saturday afternoon, November 24. This was attended by a very enthusiastic audience, and the splendid progress of the pupils was particularly remarked by those who have been in attendance at former recitals.

The "Jubilee" cantata by Weber was given at the Hyde Park Methodist Church on Sunday evening, November 25, under the direction of Mrs. E. H. Hart, organist. It was beautifully sung and much enjoyed. On November 21, the Florentine Musicians, under the auspices of the Baraca Philathea Lyceum Association, appeared before a large and enthusiastic audience. M. M. S.

Oberlin Club Enjoys Fine Program

The November meeting of the Oberlin College Club was held at the home of Mrs. Bliven, of Riverside drive, New York. A goodly number of members and their friends were present to hear a program given by Maude Tucker Doolittle, former director of the piano department of the college, and Mrs. William Burns-Kennedy, dramatic reader and interpreter of literature.

Mrs. Doolittle's numbers consisted of a group by American composers, and one of Chopin etudes. Encores came in Stokowski's "Valse" and MacDowell's "Rigaudon." It is rather remarkable that Mrs. Doolittle finds time to keep up her own concert work, inasmuch as, besides her piano teaching, she is a normal teacher of the Effa Ellis Perfield system. Her playing showed adequate technic and a splendid mastery of the thought, such as reaches the listener with a message.

Mrs. Kennedy's patriotic numbers gave unbounded pleasure. Special mention must be made of two in manuscript form which aroused the patriotism and sympathy of her listeners. These were "Verdun" and "The Chant of the German-American." Mrs. Doolittle and Mrs. Kennedy have been working together for some time and gave numerous recitals last summer in the Catskill Mountains. Last Tuesday afternoon the advanced pupils of Mrs. Doolittle gave a recital at the Wanamaker Auditorium, New York.

Hazel Eden Favorite with Indians

Some three or four years ago Hazel Eden filled a Chautauqua engagement in southern Illinois as soloist, giving her selections previous to the remainder of the program, which was changed every day.

One day the tribe of Ojibway Indians were to perform. The stage was arranged to represent a beautiful forest—realistic trees, the wigwams and a camp-fire helped give the desired effect.

Miss Eden was a witness to these extensive preparations, and she immediately asked the chief if he thought it possible for her to borrow a costume from one of the squaws. He encouraged the idea and was successful in finding a

satisfactory garment. This much accomplished, she arranged a group of Indian songs and used these in place of her regular program. Among the selections was one that proved to be a native melody of these Indians.

The change, of course, took very well with the audience and pleased the Indians to such an extent that they conferred the great honor of requesting her to join their tribe. The next morning the ceremony took place. There was great rejoicing, feasting and native dancing, in the midst of which Miss Eden was given the name of On-away, which means Beloved. On-away is the only person upon whom this unique honor has been bestowed by this tribe.

Morgan Kingston with Metropolitan Opera

Morgan Kingston, the renowned Welsh tenor, whose engagement with the Metropolitan Opera Company was announced in the MUSICAL COURIER of November 22, will appear in the following operas: "Il Trovatore," "Aida," "Pagliacci," "Tosca," "Cavalleria Rusticana," "Ballo in Maschera," "L'Amore dei tre Re," "La Bohème," "Butterfly" and "Carmen."

Mr. Kingston appeared in Boston on November 7, as Manrico in "Il Trovatore," and on November 12 as Canio in "I Pagliacci," with Creator's Opera Company.

The Boston Globe said: "The performance of 'Il Trovatore' last night was the most creditable so far given by Creator. This was mainly due to the singing of Morgan Kingston who made his first appearance as Manrico. He possesses a really fine tenor voice, flexible and vibrant, which he uses intelligently and effectively. There is no sense of effort or strain, but surety and reserve. Little by little he let himself loose, until at the end of the third act he struck a climax so telling that he was forced to a repetition."

The following was the impression of the Boston Post: "Morgan Kingston is a tenor of uncommon capacities, having a beautiful and manly voice, and musicianship back of it."

"The singing of Morgan Kingston in the role of Canio in 'I Pagliacci,' said the Herald, 'was especially well received. At the close of the first act, he was given a tumultuous ovation. He had to appear before the curtain six times and repeat the final song of the act before the applause subsided.'

Augette Foret Cancels Appearances

Owing to illness, Augette Foret was unable to fulfill her engagement to sing on December 2 at the Greenwich Theatre, New York. However, she has been booked for an appearance there on January 13. Mme. Foret will sing for some 300 sailors January 12 at the Brooklyn Navy Yard. Another engagement which Mme. Foret found it necessary to cancel because of her indisposition was at Hero Land.

Zona Maie Griswold, the Second

Mr. and Mrs. Edward A. Fimmen are the proud parents of a girl, born Wednesday, November 28, at their New York home. The youngster has been named Zona Maie, after her mother, who is known to the musical world as Zona Maie Griswold.

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STOKOWSKI TO AWARD MEDAL FOR ARTISTIC ABILITY

Muzio and Reimers at Bellevue Musicale—Edwin Evans
in Excellent Recital—Metropolitan in "Faust"

Philadelphia, Pa., December 8, 1917.

Leopold Stokowski will award a medal annually for the encouragement of marked musical talent. Through the courtesy of the Philadelphia Orchestra Association, this medal also gives the successful competitor the assurance of an engagement at the regular symphony concerts in the season following the award of the medal. The candidates must give evidence of extraordinary talent, adequate ability, resourceful repertoire and distinct personality. The competition is limited to candidates under thirty-five years of age who reside in or near Philadelphia and who have received at least a large share of their musical education in this city. Applications and names of candidates, whose identity will be kept secret, should be sent to any member of their respective committees. At the trial, candidates will be known to the committee by numbers only. There will be two hearings, in the first of which the names of immature candidates will be eliminated. It having been decided that vocal and instrumental candidates shall not apply in the same year, the forthcoming contest will be for pianists, violinists and cellists only.

Members of the piano committee are: Ethel Altemus, 312 South Fifteenth street; Wassili Leps, The Powelton; Luther Conradi, 2225 Spruce street; Harold Nason, 1712 Chestnut street; Ossip Gabrilowitsch, Bryn Mawr, Pa.; Constantin von Sternberg, 10 South Eighteenth street; Ellis Clark Hamman, 823 South Forty-eighth street; Camille W. Zeckwer, 1617 Spruce street; Maurits Leefson, Weightman Building; D. Hendrik Ezerman, 10 South Eighteenth street, chairman. Members of the violin and cello committees are: Martinus Van Gelder, 4516 Carlisle street; Hans Kindler, 1912 Arch street; Frank Gitelson, 1017 Spruce street; Henry Schradieck, 535 Washington avenue, Brooklyn, N. Y.; Frederick Hahn, 1617 Spruce street; Thaddeus Rich, Fifty-third street and Drexel road, chairman.

Muzio and Reimers at Monday Morning Musicales

The series of six Monday Morning Musicales, to be given in the Bellevue Stratford ballroom this season, was inaugurated on December 3 by Claudia Muzio and Paul Reimers. Miss Muzio, on the concert stage, is new to Philadelphians, her appearances heretofore having been confined to the operatic field. Her fine soprano voice is well placed, clear and firm, coupled to which the charm of youth is one of the singer's valuable assets. Many songs were given in English, to the delight of the audience, while Bachelet's "Chere Nuit," the "Chevauchee Cosaque"

from Fourdrain and the gavotte from Massenet's "Manon" found verbal expression in French.

The tenor of Mr. Reimers found favor with the large audience and his numbers, consisting of Italian, Spanish, French and English selections, were well sung. Giuseppe Bamboschek and Blair Neale were the accompanists on the occasion. The proceeds of the musicale go to the American Overseas Committee of the Emergency Aid.

Edwin Evans in Excellent Recital

The thirteenth annual song recital by Edwin Evans, the well known baritone, of Philadelphia, was given in Witherspoon Hall on Thursday evening, December 6. The recital, under the auspices of the University Extension Society, of which organization W. Huff is the efficient manager, was in aid of the Red Cross Society.

Mr. Evans gave splendid interpretations of the songs he elected to sing, his rich and resonant tones sounding forth with excellent effect. Aside from this, the soloist is an ardent and active exponent of research work in the field of little known vocal numbers. There were no less than eleven such heretofore hidden lyrics included in the baritone's list on the evening in question. There were also five songs given by request. Furthermore, it may be interesting to note that the singer is a past master in the art of arranging his programs and that these assemblings always warrant the expectation of an interesting sequence of numbers. This reputation was amply maintained last week, excepting in four songs making up the final number, grouped under the caption "Southern Silhouettes," not that these works failed to hold the attention or were not excellently rendered, but because of the implied reference to a relation with the negro type of song, in the realization of which they seemed to lack the proper atmosphere and sympathy. Their selection was possibly necessitated by the deplorable lack of good art songs of this nature.

To each of his numbers Mr. Evans imparts a distinctive and colorful rendering, and there was no more beautiful offering than "Mistletoe," by Coleridge-Taylor; "Passing By," from Purcell, or Ward-Stephens' "There's Ever a Song Somewhere," while "The Time I've Lost in Woeing" (Densmore) and "A Surprise" (Crist) were presented with just the right amount of humor and artistic triteness. Where possible, Mr. Evans gives credit on his programs to those who penned the words as well as to the composers of the music making up the selections, a custom that seems consistent and worthy of being cultivated by others.

Metropolitan Company in "Faust"

On Tuesday evening, December 4, Manager Gatticasazza elected to produce a revival of "Faust" in the Philadelphia Opera House, and as a result the huge auditorium was crowded to the doors on the occasion. The opera was beautifully staged, each scene being thoroughly adequate and satisfactory.

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Elman's Next New York Recital

Mischa Elman will give a violin recital at Carnegie Hall the afternoon of Sunday, December 30, opening with his own arrangement of "The Star Spangled Banner" for violin. He will play a Nardini-Hauser concerto, an Ernst concerto, a Handel sonata and works by Amani-Elman, Weber, Sarasate-Chopin, and Brahms-Joachim. The program concludes with Volpe's arrangement of Balakirew's "Oh, Come to Me," for the first time in New York, and Vieuxtemps' "Rondino." Phillip Gordon will accompany Mr. Elman on the piano.

Wynne Pyle with Philharmonic Orchestra

The first big concert of the Liederkranz Society of New York took place on Sunday evening, December 2, at their club house, when Wynne Pyle, as soloist of the evening, played the Grieg piano concerto with orchestral accompaniment, composed of fifty members of the New York Philharmonic Orchestra. After her brilliant performance, Miss Pyle received a veritable ovation, so much so that the "no encore" rule was laid aside for the moment and the charming pianist was allowed to respond to the insistent demand by giving another number.

MAURICE DAMBOIS



"The work of Mr. Dambois was marked by an unbounded fire and enthusiasm and youthful temperament. His bowing is graceful and easy, his technic excellent and each of his numbers had an artistic and . . . a romantic interpretation."

WHAT THE INDIANAPOLIS PRESS SAID OF HIS RECENT APPEARANCE THERE:

(Indianapolis (Ind.) Star, December 4, 1917.)

. . . Maurice Dambois, the Belgian cellist, was doubly interesting, both for his art—he being a composer as well as interpreter—

Mr. Dambois opened the program with Boellman's "Variations Symphoniques." . . . A highly temperamental artist, Dambois puts a great deal of himself into his music. His are the mannerisms of an extremely sensitive musician who creates and recreates.

The cellist's most effective and moving numbers were in the groups. In the first three the loveliest was his own composition, "Vielles Chanson," in which he used a mellow golden tone for the exposition of a melody that was a charming mixture of simplicity and subtlety. This was finished with the mute on the strings. Glazounow's "Melodie" was played with a purity of tone and a delicacy of phrasing which made a nice contrast with the sparkling staccato movement of "La Source" (Davidoff).

Mr. Dambois' future appearance will be given a definite date later.

(Indianapolis (Ind.) News, December 4, 1917.)

The work of Mr. Dambois was marked by an unbounded fire and enthusiasm and youthful temperament. His bowing is graceful and easy, his technic excellent, and each of his numbers had an artistic and . . . a romantic interpretation. His first number which opened the program was the "Variations Symphoniques," by Boellman, with its bold opening phrase followed by a beautiful theme and its many intricate variations. A group of attractive numbers included "Melodie," by Glazounow, played with a haunting beauty of tone; "Vielles Chanson," a charming composition by the artist himself, and Davidoff's "La Source." . . . For an encore a Belgian folksong of a simple and restful melody was played with muted strings. An encore was also demanded for the group which closed the program, Bach's "Aria," played with a stately and impressive beauty of interpretation; Schumann's "Evening Song," which presented a pretty picture of calm and quiet, and the "Tarantella" by Popper.

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MUSIC ON THE PACIFIC SLOPE

MUSIC TEACHERS' ASSOCIATION
TO MEET IN LOS ANGELESNew Officers and Directors Elected—Constitution and
Bylaws to Be Redrafted

The annual convention of the California Music Teachers' Association for 1918 has been awarded by the Board of Directors to Los Angeles. Riverside and Los Angeles were rival claimants for the honor.

Under the leadership of William H. Lott, president of the Los Angeles branch association, L. E. Behymer, the well known concert manager, Frank H. Colby, editor of the Pacific Coast Musician, Jaroslaw de Zielinski, vice-president for Los Angeles County, and several other prominent members of the Los Angeles profession, a convention fund of \$1,000 dollars has already been subscribed to which it is expected to add later. Everything points to an enthusiastic and successful convention next summer in the southern city.

The nominations for officers of the California Music Teachers' Association for 1918 are as follows: President, Albert F. Conant, of San Diego; C. S. de Lano, of Los Angeles; vice-president, George McManus, of San Francisco; Warren D. Allen, of San Jose; treasurer, Samuel Savannah, of San Francisco; H. W. Patrick, of San Francisco; directors, Mrs. L. L. Rowan, of San Diego; Willibald Lehman, of San Diego; Horatio Cogswell, of Los Angeles; Charles Farwell Edson, of Los Angeles. These names will be voted on by the entire membership by mail ballot during December and the results announced at the annual meeting of the association, January 1.

In addition to president, vice-president and treasurer, two directors are to be elected. George McManus and Albert Elkus, present members of the board of directors, hold over another year by virtue of the constitution and bylaws.

A draft of a new constitution and bylaws for the California Music Teachers' Association has been completed by a special committee comprising Albert F. Conant, chairman; Z. Earl Meeker, Walter B. Kennedy, William H. Lott, Albert Elkus, Gerard Taillandier, Florine Wenzel, and Robert Maile. This will be considered by the board of directors of the State Association at its next meeting and, if approved, will be submitted to the entire membership in December for their approval or rejection. It was found that the old constitution was obsolete in many respects regarding the government of the association and it is hoped to expand the work of the association under a new set of bylaws.

At the last meeting of the board of directors the recommendation was made that a district conference for northern California be held the first week in January in one of the bay cities. The San Francisco and Alameda County Associations have been asked to take charge of the arrangements for this meeting. It is planned to have an afternoon of select programs and discussions regarding the work of the association with a dinner in the evening. George Kruger, president of the San Francisco Association, and Howard E. Pratt, president of the Alameda County Association, will have full charge of the arrangements assisted by their prospective boards of directors.

Ornstein Sensation of Pacific Slope

Ornstein was again in Los Angeles this week and succeeded in arousing more interest and more discussion of musical subjects generally than have been felt here for some

time. If his visit were of no other worth, it would at least have the value of waking us up and giving us the jog that we, in this sleepy southwest, so greatly need from time to time. His program was of the usual order, usual that is to say, for Ornstein, but very different from the programs of other pianists. Most important of all the works played was the opening number, Ornstein's sonata, op. 54. This is, I understand, a new work, having been written last summer. If so, it shows that Ornstein is thinking better of his resolution to be a mere musical futurist and has decided to write some music that we, of this generation, are able to understand and enjoy. This is not to say that the other style of music that he writes is not real music. It is merely to say that it is written in some foreign idiom that we do not understand, and by "we" I mean myself and the general public.

Personally, therefore, I am pleased that Ornstein is coming a little nearer to my plane of activity. For I have great faith in his genius, but I must acknowledge that his genius is of little use to me, or to any other members of the general public not endowed with futurist brains, if he will insist upon dwelling on some distant planet whose idiom I do not understand. And that idiom is so foreign that we are all perfectly satisfied that we will be dead and buried before it becomes generally intelligible to the music loving public at large. Therefore let us be thankful that this young composer is putting his powers to something more immediately useful, if not so spectacular.

This sonata, in four movements: Allegro appassionata, allegretto, marche funebre, animato,—is modern enough in all of its various phases, ultra modern only in the funeral march, which, however, it must be added, is not the mass of discords that Ornstein sometimes writes. The three other movements are genuinely beautiful and extremely interesting in structure and design. The harmony is elusive, difficult to follow, but not too strange to be lovely. This is, in my humble opinion, really the "music of the future" because it will surely last, while the more outrageous works of this same composer, though they may point to the future, will probably be forgotten before that future arrives, and will then only be looked upon as evidences of the extraordinary vision of genius. But even this we cannot say with any certainty for we do not know whether music is shaping its course in that direction or some other.

It is needless to say that this sonata was beautifully played. Whether it was appreciated or not I cannot say. I know that it was by a few pianists who heard it and declared their intention of learning it immediately. That it was not appreciated at all by some of the critics was shown by their silly effusions. But why bother our heads about the writings of these so called critics, who know nothing of criticism and still less of music?

Other works on this program were taken from the pens of Albeniz, Liszt, Schumann, Debussy, Ornstein, Chopin, Scriabin and Alabieff. Ornstein's playing of Chopin and Schumann is so entirely unorthodox that it seems to rouse the ire of the pianists, especially the little ones. The real artists among the pianists, are openminded enough to listen with interest to any new manifestation and not to feel offended because their gods are shattered by this iconoclast. They all agree that, whatever else may be said, it is certain that Ornstein is a great pianist, a great thinker, and a great composer. Though many of them disagree with him, none denies him his greatness.

Lycum Conservatory Reception

A musicale and reception was given by members of the faculty of the Lycum Conservatory of Music at the con-

servatory, 1419 South Grand avenue, on the evening of November 28. An attractive program was rendered, and one that speaks well for the high standing of the members of the faculty of this newly organized conservatory, which bids fair to become a most important addition to the musical life of Los Angeles.

The members of the faculty by whom the program was given are Beulah Houston, soprano; Adolf Dahm-Petersen, baritone; Richard Schliewen, violin; Nicholas W. Devereaux, piano. Mr. Dahm-Petersen is also a well known pianist, but teaches only vocal in the conservatory. His ability as a pianist was shown, however, on this occasion by his splendid playing in the opening number, a sonata for violin and piano by Rust, which was exquisitely rendered by Dahm-Petersen and Richard Schliewen. Following this Miss Houston sang a set of songs, displaying a voice of pure quality, sterling musicianship, and notable interpretative ability. Mr. Devereaux was heard in numbers by Mendelssohn, Chopin and Rubinstein, and his talent as a composer was shown by his own "Cantabile," a very attractive and playable composition.

Playing his own accompaniments Dahm-Petersen sang three songs from Tennyson's "Maud" set to music by Whelpley. The beauty of this singer's voice and his interpretations as well as his accompaniments, which he renders with unparalleled skill, are beyond praise.

The program was closed by a number of solos for the violin in which the brilliant technic of Mr. Schliewen was revealed.

Notes

The Community theatre, which is situated at 1742 Ivar street, Hollywood (Los Angeles), opened its series of Sunday afternoon concerts December 2 with a recital by Jerome Uhl, who is now a resident of this city. He was assisted by Mrs. Guy Bush, pianist.

Roland Paul, the well known tenor, opened his new studio at the Little Theatre building with a largely attended reception on November 25. Mr. Paul has a large and attractive studio and will be followed in his move from his old location by a large class of pupils.

Ada Borella, an artist pupil of Constantino, was heard on December 1 at a benefit concert for the relief of dependents of firemen and policemen at Shrine Auditorium. Miss Borella sang a number of operatic arias and proved herself to be an operatic artist of notable appearance and personality. Her voice is large and of splendid quality and she uses it with much skill and taste. She was warmly received by a very large audience.

F. P.

SAN FRANCISCO, CAL.

The Ornstein season in San Francisco closed at the Scottish Rite Auditorium, Sunday afternoon, December 2, with a program on which he was represented only once as a composer, "The Wild Men's Dance." The other compositions were by Ravel, Schumann, Debussy, Chopin, Leschetizky, Grieg, and Liszt. Notwithstanding the several earlier appearances of Ornstein in this city, the audience was large and characteristically demonstrative. Ornstein has succeeded in getting the public ear through the press, all the city newspapers having interviewed him. As a striking example of this, the San Francisco Bulletin devoted to him a full page, Saturday evening, December 1.

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2243 Steiner St., San Francisco

Some sentences from this article, written by Pauline Jacobson, follow:

He is a superdreadnaught, musically speaking. And, like the superdreadnaughts which cast in a day the dreadnaught of yesterday to the rank of the wooden ship, so this young ultra-modern composer makes such ultra-radicals of the day, a Debussy and a Schoenberg, seem in a class with the conventional.

Ornstein is vibrant of the times. All the titanic force of this clanging age of steel and iron, its terrific warring element, its pitiless speed and mad scramble seem caught up in his slender frame, there clamoring for musical expression. It seems he must create or perish, yet in creating almost perish. The inner urge of this mighty force seems to rock the very foundation and to permeate every fibre of his being, imparting to him some of its own tireless energy, all dynamism, without a single point of rest. He seems never still. Among his numerous compositions is one depicting the three moods of anger, peace and joy. One can readily comprehend a magnificence in his "Anger," an ability, perhaps, after a Slav's melancholy notion, to depict "Joy," but "Peace"—never.

Duncan Attracts Large Audiences

Isadora Duncan drew very large audiences in San Francisco, under the management of the Greenbaum Concert Bureau, represented by Selby Oppenheimer. In fact they were "capacity houses."

Popular Symphony Music

The San Francisco Symphony Orchestra "Pop" concert, Sunday afternoon, December 2, had for soloist Kayetan Attl, harpist, who played his own arrangement of Smetana's "Vltava," and won continued rounds of applause. The concert was conducted by Alfred Hertz. As at every one of the symphony concerts of the season, the house was completely filled.

A Fine Organization

The Chamber Music Society of San Francisco, played with great artistic success at the St. Francis Hall recently. The compositions performed were a Borodin quartet for strings in D major, Bach's suite in B minor for flute and strings, and a Schubert quintet. The quintet is composed of artists of the first class. The next concert of the season will take place December 18.

The music critic of the Chronicle has the following to say of this organization:

The members of the San Francisco Chamber Music Society gave a concert on Tuesday afternoon of this week. I was not present, but Frederick Jacobi was, and I take pleasure in repeating what our San Francisco composer says of this excellent group of musicians: "I have heard the Kneisels many times, but I assure you, in all seriousness, that they never gave me as much solid musical pleasure as do Persinger and Britt and their companions. I will add to that assertion that I prefer them to the Flonzaleys. The Flonzaleys are a trifle too temperamental, shall I say? There is a warmth in their

work that does not sort ideally with the classics of chamber music. The San Franciscans strike a happy mean and, for that reason, I prefer their readings of the masterpieces of Mozart and Haydn to that of either of the organizations I have mentioned."

More than once it has been my pleasure and duty to declare that the Chamber Music Society is, after the Symphony, the most important musical institution in San Francisco. These words from Mr. Jacobi confirm this view.

A Promising Violin Pupil

Antonio de Grassi presented a very promising violin pupil, Joseph Lampkin, at a recent recital, with the patronage of prominent people. His performance is spoken of in terms of praise by those who attended.

Music Teachers to Convene in January

A district conference of the music teachers of the northern part of California will be held in or near San Francisco, early in January, 1918, in accordance with a suggestion made by the California Music Teachers' Association. This will be under the management of George Kruger, president of the San Francisco Music Teachers' Association, and Howard E. Pratt, president of the Alameda County Association. D. H. W.

SACRAMENTO, CAL.

Leo Ornstein, the Russian pianist, appeared recently in Sacramento under the auspices of the Saturday Club. He created a profound impression as usual wherever he appears, although there were some among the large audience who expressed no great liking for the pianist's work. He took obvious liberties with his Schumann numbers, which provoked some adverse criticism. However, none doubted the young player's genius or his remarkable technical ability. Besides works of Chopin, Cyril Scott, Debussy and others, he played one of his own sonatas and also his well known "Funeral March" and his grotesque "Wild Man's Dance." Much credit is due to the Saturday Club for giving the Sacramento public the opportunity of hearing this young genius who has created such a furore in the musical world.

The program of the Sacramento Saturday Club is particularly attractive for the next few weeks. December 8 has been set aside for a patriotic luncheon to take the place of the annual jinks. December 15 there will be a sacred Christmas concert.

The Saturday Club now boasts of more than 1,000 members who, through the activities of its officers, are given an opportunity of hearing many of the world's greatest artists. J. P. M.

SAN DIEGO, CAL.

Members of the Amphion Club held the second local concert of the organization at the Wednesday Club House, November 27. The program was given by Mrs. W. H. Porterfield and Frances Poser, with Ethel Widener at the piano. Mrs. Porterfield's excellent musicianship, diction and interpretation were especially noticeable in Massenet's "Pensée d'Automne." Charming also was Gounod's "Sing, Smile, Slumber" with violin obligato by Miss Poser.

Miss Poser, who played on a Strad of the Ralph Granger collection, proved herself to be a clever little artist with real talent. Her best work was in the concerto in D minor by Tartini.

The accompaniments by Miss Widener were careful and sympathetic and contributed much to the success of each artist. T. G.

REDLANDS, CAL.

The November meeting of the Music Teachers' Association was held at the home of Mrs. C. M. Brown. The most important matter of business was the decision of the members to join the State association. A paper on "Some of the Problems of the Voice Teacher" was read by Russell E. Booker. Vocal selections were given by two of his pupils. Mildred Wheat played three piano selections.

Mrs. Edith Rounds Smith gave her thirty-third free organ recital at the Congregational Church on Thanksgiving Day. The program of organ and vocal numbers was delightful. Marguerite Barkelew, soprano, assisted. L. W. S.

PORTLAND, ORE.

Eugen Ysaye's recital at the Heilig Theatre on November 28 attracted a large audience, whose appreciation of the great violinist's work was manifested in prolonged applause. He played, among other selections, Geminiani's suite in D minor and Beethoven's "Kreutzer" sonata. The recital was one of the Steers and Coman series.

The Portland Woman's Club enjoyed a musical treat on Friday afternoon, November 23, when solos were contributed by Margaret Carney, soprano; Astrid Roal, soprano; Mrs. Donald Lamont, contralto and Nina Dressel, soprano. Geraldine Coursen was at the piano. The Treble Clef Club, Rose Coursen-Reed, director, also appeared.

Under the direction of the Oregon Chapter of the American Guild of Organists, Lucien E. Becker, dean, Albert Hay Malotte, organist, gave a recital at the Liberty Theatre on November 28. Mr. Malotte, who made a splendid impression, was heard in works by Rachmaninoff, Delibes, Puccini, Sousa and Stroughton.

In honor of Eugen Ysaye, the violinist, the Portland Musicians' Club, Frederick W. Goodrich, president, gave a luncheon at the Hotel Portland. Hon. Guy C. Corliass, a prominent lawyer, delivered the address of welcome. The luncheon was arranged by Frank Eichenlaub, Moses Christensen, Carl Denton, Frank C. Chapman and George E. Jeffery, who are numbered among the city's leading musicians. J. R. O.



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A Few of the Soprano's Dates:

November	3—New York Mozart Society. Filled.
November	23—Biltmore Friday Morning Musicales. Filled.
December	20—Recital at Princess Theatre, New York.
January	11—Toronto, Canada.
January	13—Minneapolis, Minn.
January	20—Detroit, Mich.
February	4—Los Angeles, Cal., with Minneapolis Orchestra.
February	5—Los Angeles, Cal., " " "
February	8—San Francisco, Cal., " " "
February	12—Reno, Nev., " " "
March	21—Rochester, N. Y.
May	1—Newark Festival.

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ACROSS THE COUNTRY

Albany, N. Y.—With a registered membership of 879 the Albany Community Chorus, under the leadership of Alfred Hallam, is rapidly reaching its goal of 1,000 members. Mr. Hallam plans to have the chorus sing several old carols on Christmas Eve in the State Capitol Park, and also to present the Christmas excerpts of "The Messiah" on Sunday, December 23, in the First Reformed Church with a chorus of 200, aided by New York soloists. If this is successful, Mr. Hallam will present the "Passion" numbers on Good Friday and the "Resurrection" pieces of the oratorio on Easter.—The Mendelssohn Club, Dr. Frank Sill Rogers, directing, gave its first concert of the eighth season, with Greta Torpadie and Henri le Bonte as satisfactory soloists. The club gave Foote's "Bedouin Love Song" and "Pizzicati Serenade" by Sturch, with an incidental quartet by Howard Smith, Edgar S. van Olinda, Edward L. Kellogg and Harold Cooper; "The Minstrel," by Kerns, Miss Torpadie singing the solo; a group of lighter numbers by Maley and Spross; Oley Speaks' "My Boy"; the Heins "When Love Is Young," and Schubert's "Great Is Jehovah." In the latter number, Mr. le Bonte sang the obligato solo with fine effect. Both soloists were in good voice and were enthusiastically received. Miss Torpadie, who well knows how to choose her songs, gave numbers by Dell' Acqua, Poldowski, De-crus, Mary Turner Salter and a group of Buzzi-Peccia, including the popular "Sweet Suffolk Owl" and "Under the Greenwood Tree." Mr. Le Bonte proved a rousing favorite and his selections were well received. He gave the "Che Gelida Manina" from "La Bohème" with good effect, and a group of light numbers, displaying a voice of fine range, well handled. Harry Alan Russell was accompanist for the club, which has been conducted by Dr. Rogers since its organization. Daniel Whittle is the club president.—A former Albanian, William J. Gomph, of Buffalo, has been in town. Mr. Gomph is organist and music director of the Lafayette Avenue Presbyterian Church in Buffalo. He was official organist, when only eighteen, for the Pan-American Exposition, and shortly before the late President McKinley was shot he complimented the young musician on the excellence of the music programs of the exposition. Mr. Gomph studied in Paris, London and Berlin. He gave a series of recitals at San Diego and at San Francisco during the expositions two years ago.—A large number of Albanians went to the Chromatic Concert in Troy, when May Peterson, soprano of the Metropolitan Opera Company, and Sophie Braslau, contralto of

the same organization, delighted a large audience.—Olive Kline was the principal soloist at a concert given in the Union Presbyterian Church, Schenectady, under the direction of Bernard R. Mausert.—Thomas de Stefano has resigned as concertmaster of the Leland Symphony Orchestra and has been succeeded by David Stuhlmaker.—Among those who presented the principal numbers at the musicale at Knights of Columbus Home of December 6 were Sybil Hickson Carey, John J. Fogarty, Grace W. Callahan, Marjorie McDonough, Alice McEneny and Margaret Hart.—Frances de Villa Ball, of New York and Mrs. Peter Schmidt, of this city, gave a piano and violin recital December 5, before an appreciative audience. The big number was the César Franck sonata in four movements, Miss Ball winning many new admirers by her brilliant playing and flawless technique. Miss Ball also gave a group of modern compositions, the "Night Winds," by Griffes, being particularly charming. Her program also embraced the Arensky "Bizzurru" and a nocturne for left hand alone by Scriabin. After these Miss Ball gave as an encore the "Arabesque" written by her teacher, the late Leschetizky. Mrs. Schmidt's usual good taste was shown in her array of numbers, including the Tchaikowsky "Melodie," Kreisler's arrangement of the Dvorák "Indian Lament," Hubay's "Hejre Kati," and the "Preislied" from "Die Meistersinger." Esther Dunn Keneston was at the piano during Mrs. Schmidt's solos.—Frederick Bowen Hailes, who has been organist and choirmaster at the Church of the Redeemer, will begin his duties as organist and musical director at Calvary Methodist Church, January 1, succeeding Ellyn Blake Willis, who moved to Jamestown.—Lelah Koretz will be heard in recital here this winter.—Louise Clement and Frances la Vergne Clute have gone to New York to study piano and harmony.—Helen M. Sperry will give a talk on "Music and Musical Ideals" on December 15.

Auburn, N. Y.—The members of the Auburn Morning Musicales, says the Auburn Citizen, are making an extra effort this year to bring the best compositions before their audiences. A program of the club for November included such works as the Beethoven sonata in F major for violin and piano, Haydn's variations in F minor, songs by Cyril Scott and La Forge, with numbers by Couperin-Kreisler, Graziolo, Volpe, Gluck-Joseffy, Bal-akirew and Chopin.

Boston, Mass.—(See letter on another page.)

Buffalo, N. Y.—The Cincinnati Symphony Orchestra,

Dr. Ernst Kunwald, conductor, gave the second concert of Mai Davis Smith's subscription series at Elmwood Music Hall, December 4. Mischa Levitzki, pianist, was the soloist. The orchestra's numbers were the "1812" overture (Tchaikowsky), two "Indian Dances" (Skilton), and the C minor symphony (Brahms). Mr. Levitzki was heard in the Saint-Saëns G minor concerto. Great applause greeted both the soloist and the orchestral numbers.

Chattanooga, Tenn.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Denton, Tex.—Anna Case, prima donna soprano of the Metropolitan Opera Company, captivated perhaps the largest audience ever given in Denton to a musician when she appeared in recital at the Normal College on the evening of December 3. The singer was recognized as the possessor of a remarkable voice, and her striking beauty and extreme graciousness accentuated the pleasure given by her numbers. The applause was so persistent that the prima donna responded to no less than nine encores. Charles Gilbert Spross as accompanist added to the success of the recital.—Stella Lea Owsley, of the College of Industrial Arts, gave her annual recital here, December 1, before a large and enthusiastic audience.

East Liverpool, Ohio.—(See letter on another page.)

Grinnell, Ia.—A recital was given in Herrick Chapel, Grinnell School of Music, Friday evening, November 9, by the Trio de Lutece. The trio gave three groups, "Pieces en concert" (Rameau), serenade (Saint-Saëns), menuet (Valensin) and "Dorienne" (Mouquet), and a suite by Debussy. In addition, each member of the trio gave a solo number. An enthusiastic audience asked for and received many encores.—The Zoellner Quartet, which came to Grinnell as an attraction on the Recital Course, provided an evening of unusual musical interest, including much modern music. The numbers given were quartet, op. 74 (Beethoven), "By the Tarn" and "Jack o' Lantern" (Goossens), "Larghetto" (Naprawnik), "Indian War Dance" and "The Death Dance" (Skilton), and "American" quartet (Dvorák). Several encores were given. Two complimentary recitals were given by the quartet. The first occurred November 15, at the home of Prof. and Mrs. George L. Pierce, for members of the Grinnell School of Music faculty. The second was given in the drawing room of the Women's Quadrangle, on November 17, and had a large attendance.

Hastings, Neb.—The San Carlo Grand Opera Company's second season in Hastings, at the Kerr Opera House, brought performances of "Aida," "Tales of Hoffman" and "Faust," on November 22 and 23. Evidently music lovers in the surrounding country took advantage of this opportunity, as orders for seats were received from nineteen other towns. Those cast for

ONLY JEAN DE RESZKE IN HIS YEARS OF OPERATIC LABOR—THEY SEEM FAR AWAY—HAS APPROACHED THE RAPTURE OF FINE SINGING AND OF ACTION THAT CHARACTERIZES THE WORK OF MR. MURATORE IN "MANON."—*Felix Borowski in Chicago Herald, Dec. 3, 1917*



LUCIEN MURATORE,
As Des Grieux in "Manon"

His Des Grieux is all that De Reszke's ever was and IT IS SOMETHING MORE BECAUSE OF HIS YOUTH, FRESHNESS, WARMTH, HIS GIFT for implying amorous exaltation and a sincerity that finds its way through the deliberate self-conscious finish of the French opera stage.—*Frederick Donaghey in Chicago Tribune, Dec. 3, 1917*

the leading parts in "Aida" November 22 were Mary Kaestner, an American; Manuel Salazar, a Spaniard; Joseph Royer, a Frenchman; Pietro de Biasi and Natale Cervi, Italians, and Stella de Mette, another American. In "Tales of Hoffman," November 23, afternoon, Edvige Caccari sang both Olympia and Antonia, producing an excellent impression. Darcee made an appropriate Julietta, Marta Melis an excellent Nielauss. Ingar sang Hoffman, and Homer, Cervi, Royer, De Biasi and Dellemolle were creditable members of the cast. The greatest interest centered on the presentation of "Faust" on the evening of November 23, Marcella Craft being the Marguerite, and achieving a triumph in that role. Miss Craft and her achievements arouse just pride in the fact that she is an American girl. De Biasi as Mephistopheles, Agostini as Faust, Marta Melis as Siebel, Antola as Valentine, were successful in their presentations. The ensemble work and the chorus were excellent.

Highland, N. Y.—A Grieg program was arranged for the December 4 meeting of the Music Study Club at the home of Howard Wilcox, as follows: Biographical sketch of Grieg, Mrs. G. H. Brown; prologue and drama of "Peer Gynt," read by Mr. Wilcox and Dr. Scofield respectively; "Morning Mood," Miss Wilklow; "Bridal Procession," Mrs. Kelsey Staples; "Ingrid's Lament," Mrs. J. W. Blakely; "In the Hall of the Mountain King," Mrs. Philip Schantz; "Ase's Death," Misses Bond and Scofield; "Arabian Dance," Carol Scofield; "Anitra's Dance," violin, Mrs. Harold Ford; "Peer Gynt's Return," Mrs. J. W. Blakely; "Solveig's Song," violin, Edward McManus; "With a Violet" and "The First Primrose," Lillian Beggs, soprano; "A Patriotic Song," piano, Mrs. Nathan Williams; "Good Morning," Kathryn Lounsberry, soprano.

Houston, Tex.—The Houston Symphony Orchestra gave its first concert this season on the afternoon of November 22. There never was such a fine attendance as on this occasion, which is only a further proof that the orchestra is an institution. The program was beautifully given. Paul Berge, the director, is producing good results, in spite of the fact that some of his best men have offered themselves to their country. Hudson Ridgway, an officer at Camp Logan, was the soloist, singing the tenor aria from "La Bohème."—On November 28 the Treble Clef Club, one of the oldest musical organizations of the city, gave its first concert of the season. Mrs. R. L. Cox, who was the first director of this club, is again acting in that capacity. She brought much inspiration to her chorus, which sang

beautifully. The club has been largely augmented. Margaret Wilson was the soloist. After the performance a reception was held on the stage by Miss Wilson, whose gracious charm of manner left a most pleasing impression upon the audience.—The Woman's Choral Club had its first concert of the season on December 1, on which occasion Anna Case appeared as soloist. The Choral Club is better this year than ever. H. T. Huffman, director of the club, is satisfied only when perfection is attained. His chorus responded splendidly to his masterful direction, and the four numbers given were well selected. Miss Case was in fine voice and her singing of "The Battle Hymn of the Republic" was inspiring. She invited the audience to join with her. Her voice is beautiful and her phrasing artistic. Houstonians are earnestly hoping for Miss Case to return. The following day she offered to sing for the soldiers at Camp Logan.

Jacksonville, Fla.—Members of the faculty of the School of Musical Art, Bertha M. Foster, director, gave the following program at the open meeting of the Ladies' Friday Musicales, November 23: "Bel Raggio Lusinghier," from "Semiramide" (Rossini), Miss Nelson; "Chant d'Amour" (Stojowski), Miss Miller; "A Little Maiden Loves a Boy" (Clough Leichter), "A Moonlight Song" (Cadman) and "Love's in My Heart" (Woodman), Miss Nelson; "Ciacconna" (Vitali) and rondino (Vieuxtemps), Mr. Orner; "Ah, Love but a Day" and "Ecstasy" (Mrs. H. H. A. Beach), Arthur George.

Lincoln, Neb.—(See letter on another page.)

Little Rock, Ark.—At the Elks' memorial service, Little Rock Lodge, No. 29, an interesting musical program was given December 2. The orchestral numbers, under the baton of Oskar Rust, were "The Lost Chord" (Sullivan), a nocturne (Chopin), and grand selection from "Lucia di Lammermoor" (Donizetti). "When Power Divine" (Shelley), "Now the Day Is Over" (Lansing), and "Adore and Be Still" (Gounod) were given by a vocal quartet, Mr. Rust playing the violin obligato for the last number. An interesting selection was the solo "Ave Maria" (Raff), by Mrs. Will Henniger, in which Oskar Rust played the principal violin and Charles Brod the violin obligato. For Ruth McAninch-Nininger's violin solo, "Poem" (Zdenko Fibich), Aletha Jones was at the piano.

Los Angeles, Cal.—(See letter on "Music on the Pacific Slope" page.)

Madison, Wis.—The University of Wisconsin First Regiment Band, Major J. E. Saugstad, conductor, Capt. Roy A. Brendel, assistant conductor, gave its second concert of the season at the University Armory, November 25. The program included works by August Soderman, Victor Herbert, Luigini, Gounod, Tobani, and closed with Sousa's "Wisconsin Forward Forever."

Middletown, Conn.—The Middlesex Musical Association began its fourth season of concerts by presenting Leopold Godowsky, pianist, December 6, in the Middlesex Theatre. Mr. Godowsky's program numbers were: Impromptu (andante con variazioni), B flat (Schubert); rhapsody, op. 119, B flat (Brahms); "Tambourin," E minor (Rameau); pastorale (Angelus), (Corelli); concert allegro (Scarlatti); sonata, op. 35, B flat minor, berceuse, waltz, and scherzo, C sharp minor, all by Chopin; poem, op. 32, No. 1, F sharp (Scriabin); "If I Were a Bird" (Henselt-Godowsky); "En Automne" (Moszkowski); "Humoresque" (from "Miniatures," No. 29) (Godowsky); "Marche Militaire" (Schubert-Tausig). For the future concerts of the season the New York Philharmonic Orchestra, Josef Stransky, conductor, with Adelaide Fischer, soprano, as soloist, January 29; Florence Hinkle, soprano, February 25, and Evan Williams, tenor, April 4, are announced.

Minneapolis, Minn.—(See letter on another page.)

Nashville, Tenn.—The Nashville Choral Union gave its first program of the season November 30, presenting a group of soloists, groups of short choral numbers, and the Bruch "Fair Ellen," introducing Miss Gallagher and Campbell Cooksie, who has a beautiful high baritone voice and whose intelligent musicianship evidences itself in agreeable interpretations.—John McCormack was heard earlier in the week, and drew a large audience.—Arthur Henkel was heard at the beginning of the week in an organ recital at Ward-Belmont, assisted by Charles Washburn. On December 8 he will institute his recitals at Christ Church, under the auspices of the Nashville Art Association.—Fritz Schmitz, violin instructor at Ward-Belmont, died suddenly on Thanksgiving evening. His obituary is found in another column of this issue.

Newburgh, N. Y.—According to an account in the Newburgh News, the Newburgh Philharmonic Union, which will take up oratorios and operatic choral work, has been organized, with Prof. P. J. Paul, organist of St. Patrick's Church, as musical director. Other officers chosen were: Joseph A. Dempsey, chairman; Joseph McClausland, secretary; Frank Fitzpatrick, treasurer, and Leo Byrne, librarian. The organization committee included Marie McTamane, Florence Haley, Marion Kennedy, Hugh McTamane and Thomas Gunning. The program outlined for the season by Professor Paul includes selections from Gounod's "Redemption," and some operatic choruses.

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—On Tuesday, November 13, Mr. and Mrs. Charles Edward Mayhew, assisted by Mrs. J. M. Bernard, accompanist, gave a lecture recital entitled "New England Songs of the Past and Present" before the Pittsburgh colony of the National Society of New England Women. Among those who were represented were Hans Gram, of Boston; William Selby, Boston; Henry Clay Work, Middletown, Conn.; William Cooper, Boston; E. Mann, Worcester, Mass.; George F. Root, Sheffield, Mass.; John Knowles Paine, Portland, Me.; Arthur Foote, Salem, Mass.; George W. Chadwick, Lowell, Mass.; Dudley Buck, Hartford, Conn.; Stephen A. Emery, Paris, Me.; James H. Rogers, Fair Haven, Conn.; Harry Rowe Shelley, New Haven, Conn.; Horatio Parker, Auburndale Mass.; Henry K. Hadley, Somers-

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Frances Nash is one of the most engaging performers who have submitted their art to this community in recent seasons. She knows how to sing upon an instrument that under the ministrations of most virtuosi sings but seldom, and something of the poetry and romance which underlie so much fine music.

In consequence of these things Miss Nash delivered herself of some exceedingly enjoyable playing. Her program began with a prelude and fugue, by Bach, a master greatly esteemed as a curtain raiser.

Following the fugue there was interpreted a sonata by Chopin. The player's poetical sense, her refined touch, her imaginativeness of style made the work captivating. Nor was she less engaging in Debussy's "Coin des Enfants."

It would be well to hear Miss Nash more frequently. There are performers better known who have been less deserving of admiration.—Chicago Herald—Felix Borowski—Nov. 29, '17.

Frances Nash's musicality is undeniable. Her recital is fixed among us as an expression of pianistic talent certainly beyond the rank and file.

Miss Nash has a serious introspective grasp of music; her playing is more than the mastery of notes. Yet withal she does control the piano with a very excellent and thoroughly finished technic.

The style is elegant and polished, and there are qualities of sentiment as well as discreet taste in all her work.

In the Bach her touch was crisp and clean and her wrists steel like in surety, while the Chopin sonata was invested with a variety of beauty which places Miss Nash in favorable comparison with pianists of renown. The scherzo was played with a suppleness and dexterity quite exhilarating.

Personally, I hope to hear Miss Nash again.—Chicago Evening American—Herman Devries—Nov. 29, '17.

Frances Nash, heard in a program which showed musical taste and artistic ideals, proved herself a young artist of decided pianistic gifts. Her rendition of the Chopin was admirable. The work was held by Miss Nash in a serious mood, it was given a technical finish, the sustained parts disclosed a fine singing tone, and the last movement was played with swing and power.—Chicago Daily News—Maurice Rosenfeld—Nov. 29, '17.

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ville, Mass.; Fred Field Bullard, Boston; Mrs. H. H. A. Beach, Henniker, N. H., and Arthur Whiting, Cambridge, Mass.

Portland, Ore.—(See letter on "Music on the Pacific Slope" page.)

Poughkeepsie, N. Y.—The Russian Symphony Orchestra presented a program of Russian music at the Collingwood Opera House, December 8, that was spirited, vivacious and intensely alive. They opened with the colorful "Scheherazade" symphonic suite of Rimsky-Korsakoff. The orchestra displayed solidity underneath their brilliance, and good balance. Bernard Altschuler, cellist, appeared as soloist. Modest Altschuler gave the audience a choice between the "1812" of Tchaikowsky and the Russian setting of the "Songs of the Allies," which resulted in a dissension. Mr. Altschuler finally played both, with the orchestra and audience standing during the latter.

Providence, R. I.—Gaylord Yost, composer-violinist, assisted by Elizabeth Siedhoff, pianist, was heard in recital on Wednesday evening, November 21. His pro-

gram included the concerto in E minor (Nardini), his own "Louisiana" suite in A minor, "Tempo di Minuetto" (Pugnani-Kreisler), "Capriccio" (Chaminade), "Canzonetta," dedicated to Mr. Yost (Spalding), and "Habanera" (Sarasate). Mr. Yost's playing evidenced style and musicianship. His suite is a worthy composition along ultra modern lines. Elizabeth Siedhoff played a group of pieces, including "Humoreske" (Tchaikowsky), berceuse (Cesar Cui), and gavotte and præludium (Bach).

Redlands, Cal.—(See letter on "Music on the Pacific Slope" page.)

Rochester, N. Y.—The second concert in the Tuesday Musicale series presented the Philadelphia Orchestra, Leopold Stokowski, conductor, and Jacques Thibaud, violinist, as soloist. This occurred in Convention Hall on November 23. The Rochester Democrat and Chronicle, November 24, says that "once again Rochester music lovers are indebted to the Tuesday Musicale for bringing to the city an attraction that has won a national reputation, and one that had not been heard here

before. Long before the evening was over Stokowski and his associates had thoroughly won the audience, and the demonstration accorded them at the close of the playing of the symphony in D minor by César Franck was a remarkable one. . . . At the close of his (Jacques Thibaud's) playing of the Lalo 'Symphonie Espagnole,' for violin and orchestra, an ovation was given the soloist." A selection from the ballet music from "Prince Igor" (Borodin) closed the program.

Sacramento, Cal.—(See letter on "Music on the Pacific Slope" page.)

San Antonio, Tex.—(See letter on another page.)

San Diego, Cal.—(See letter on "Music on the Pacific Slope" page.)

San Francisco, Cal.—(See letter on "Music on the Pacific Slope" page.)

Scranton, Pa.—Charles H. Doersam, F. A. G. O., gave an organ recital in the Second Presbyterian Church, of which he is organist and director, on Thanksgiving Day. He was ably assisted by Arnold Lohmann, violinist, and Emil Hoppe, cellist. The program consisted of the Vierné symphony in E minor in its entirety and the Rhineberger suite for organ, violin and cello. The recital was given as part of the program scheme of the local chapter of the American Guild of Organists, of which Mr. Doersam was one of the founders and also the first dean. He was also the winner of the Clemson gold medal for the best anthem submitted to the guild in 1914. This was sung by a chorus of 100 voices at St. Stephen's, Wilkesbarre, at a guild service, and proved most effective. Before coming to Scranton Mr. Doersam was organist and director of music at the Central Church, Newbury and Berkley streets, Boston, and a member of the faculty of the New England Conservatory of Music. He resigned because of ill health and has remained in Scranton since, where he is meeting with success as a teacher and an artist of sincerity. Ellen Fulton, A. G. O., L. R. A. M., gave a successful recital in Philadelphia recently. Elizabeth Dickson, formerly of Scranton, gave with distinct artistic success several groups of songs at the Century Club. Miss Dickson is contralto soloist for a leading Philadelphia church. She was for several years in Germany and has since coached with John H. Shepherd and Coenraad Bos. Dr. L. B. Woodcock has opened a studio in Carnegie Hall, New York, and will divide his time between New York and Scranton. Dr. J. Fowler Richardson, of Wilkesbarre, gave the opening recital on the new organ at St. Mary's Roman Catholic Church to an audience of 2,500.

St. John, N. B.—A largely attended and entertaining patriotic concert and lecture was held on November 28 in the City Hall, West St. John, under the auspices of the Great War Veterans' Association and in aid of the Soldiers' Widows' and Children's Fund. Sergeant Puddy delivered the lecture, which was illustrated with lantern slides from pictures taken by the sergeant while at the front. Mrs. Murray Long gave much pleasure in her songs, and J. Davidson in instrumental selections. The 236th Kiltie Band played excellently numbers including popular and patriotic airs. A large and well pleased audience attended the concert held by the Y. M. C. I. in the Institute Hall, Cliff street, November 28. Solos were sung by Mrs. Furlong-Schmidt and Kathryn Gallivan, sopranos; Alex. J. Simmons, tenor; E. C. Girvan, baritone, and readings were given by Catherine Greang. The City Cornet Band in their numbers greatly added to the program. The accompanists were Mrs. Leonard Quinlan, Marion Hogan, Theresa Melhiday and A. S. Godsoe.

Syracuse, N. Y.—On November 30 the recital commission of the First Baptist Church presented the Little Symphony, George Barrere, conductor, and Lucy Gates, soprano, in a recital program. The work of the orchestra was very fine and was most cordially received by the audience. Miss Gates sang with sympathy and power. The annual meeting of the New York State Teachers' Association was held in this city November 26 to 28 and was attended by nearly 9,000 teachers from all parts of the State. The Music Section held its meeting in the Temple of the Society of Concord, with Inez Field Damon, supervisor of music in the Schenectady schools, as the presiding officer. At the opening session on November 27 the general topic was "The Advancement of Public School Music in New York State." The teachers were led in the singing of "The Star Spangled Banner" and other songs by John J. Raleigh, supervisor of music in the grades of this city. Following the opening songs an address was given by Prof. Charles H. Farnsworth, of Teachers' College, Columbia University, on the topic, "How the Supervisor May Relate Public School Music to the Home Life of the Child." Russel Carter, supervisor of music in Amsterdam, next presented a paper on the "Regents' Courses in Music and How to Teach Them." He also presented a report of the committee on high school credits for outside study of music. Much discussion was aroused by the paper and the report. It seemed the consensus of opinion among the teachers present that two periods a week was not sufficient time for the work required to be done properly. "Public School Music and Community Music" was discussed by Henrietta Baker Low, of New York City, formerly supervisor of music in Baltimore. She spoke interestingly of her work in getting music into the homes in Baltimore and of arousing interest in community music. Robert S. Sargent, director of music in the high schools of Syracuse, opened the afternoon program with selections by the high school orchestras and two numbers from the high school glee clubs. About 250 young people took part in the chorus work, which was done excellently. The orchestra and the chorus were also heard at the opening of the evening sessions in the university

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gymnasium. A round table on the topic "What I Have Found Helpful" was scheduled for the afternoon, under the leadership of T. W. Sturgeon, supervisor of music in Mt. Vernon. Among those asked to take part were the following supervisors of music: Helen Brown Bridge, Glens Falls; Howard C. Davis, Yonkers; Emma E. Devendorf, Gloversville; Elizabeth Gleason, State Normal, Oneonta; Gertrude Norse, Rome; Stanley Osbourne, Skidmore School of Arts, Saratoga; Pauline Phillips, Batavia; John J. Raleigh, Syracuse; Ruth E. Speir, Freeport; Margaret H. Start, Normal School, Fredonia. The final address of the day was given by Dr. Thomas E. Finegan, deputy commissioner of the State Department of Education, who is also commissioner for elementary education. His topic was "The Advancement of Public School Music in New York State as Affected by Recent Developments in the Department of Education."—Charles M. Courboin, organist of the First Baptist Church, has returned from a short tour in Albion, Cleveland and Grand Rapids, where he gave recitals with great success.

Tampa, Fla.—(See letter on another page.)

Washington, D. C.—(See letter on another page.)

Waterbury, Conn.—Mabel Garrison, soprano, and Giuseppe de Luca, tenor, both of the Metropolitan Opera Company, gave a joint concert program on the evening of December 6, in Buckingham Hall, before a capacity audience. De Luca sang in place of Giovanni Martinelli, also of the Metropolitan Opera Company, who was unable to fill his engagement here, as he was obliged to sing at the Metropolitan Opera House, owing to unexpected conditions. Miss Garrison's voice is as sweet and flexible as the notes of a bird and as clear as water rippling over stones. Last evening it filled the concert hall, charming the audience to an enthusiasm seldom roused by a singer here. With her voice Miss Garrison has a personality which immediately attracts, and these combined made her program thoroughly enjoyable. In her initial number, the "Bell Song," by Delibes, Miss Garrison gave a very fine example of coloratura singing. Again, in Strauss' "Voci di Primavera" and in the "Doll" song from "The Tales of Hoffman" the wonderful range of her voice, with its perfect shading, was made apparent. Besides her more pretentious numbers, the singer gave several little songs. One of the most pleasing of these was "Baby," the familiar "Where Do You Come From, Baby Dear?" verse, set to music by Miss Garrison's accompanist, George Siemomn. She also gave a group of folksongs, the most popular of which were Jenny Lind's favorite, "When I Was Seventeen"; "Comin' Thru' the Rye" and "Dixie," which lent the proper touch of patriotism. In response to prolonged applause, Miss Garrison sang three encores, the "Doll" song, "To a Messenger," by La Forge, and the "Cuckoo Song," by Liza Lehmann. Giuseppe de Luca's program was also well balanced. This artist has a tenor voice of unusual strength and quality, and his technic was at all times perfect. In the "Cavatina," from "The Barber of Seville," with Mozart's "Se vuol ballare," "Serenada Gelata," by Buzzi-Peccia, and the "Toreador" song from "Carmen," especially, he entered into the spirit of his songs. He sang two encores, "Pastorale," by De Leva, and the "Toreador" song. Both artists were charming in the "Gondolieri" duet and the entire program was delightful from start to finish. The following was the program: "Amarilli" (Caccini), "Lungi, lungi" (Fasolo), "Se vuol ballare" (Mozart), Mr. de Luca; "Bell Song" (Delibes), Miss Garrison; "Gondolieri" (Henschel), Miss Garrison and Mr. de Luca; "Crying of Water" (Campbell-Tipton), "Pirate Dreams" (Huerter), "The Star" (Rogers), "Baby" (Siemomn), "Voci di Primavera" (Strauss), Miss Garrison; "Roy d'Ys" (Lalo), berceuse (Gretchaninoff), "God Bless You" (Edwards), "Pensee d'automne" (Massenet), "Serenada Gelata" (Buzzi-Peccia), Mr. de Luca; "Kom Kijra" (Norwegian), "Comin' Thru' the Rye" (Scotch), "Tu" (Spanish), "Reynardine" (Irish), "When I Was Seventeen—A song by Jenny Lind" (Swedish), "Dixie" (American), Miss Garrison; "Cavatina" from "The Barber of Seville" (Rossini), Mr. de Luca. At the piano for De Luca was Giuseppe Bamboscheck, and for Miss Garrison, George Siemomn.—Isaac Beecher Clark, who has been prominently identified in Waterbury musical circles for some years, has taken an active interest in organizing a Liberty Chorus in that city. The Waterbury Choral Club, of which Mr. Clark is the head, has already been entered as Unit No. 2 in the Connecticut State Liberty Chorus, which has been recently formed by the Council of National Defense. James S. Stevens, who was appointed to take charge of the work throughout the state, plans to have it conducted somewhat along the same line as the teaching of community singing in the large cities of the country. Mr. Clark's work is hampered in Waterbury for the present because there is no building large enough to accommodate the number of singers who would apply for a place in the chorus. He is, however, training a large number of the members of the Waterbury Choral Club in old and new patriotic songs. The chorus is to sing in Waterbury, Monday evening, November 10, at a war rally under the auspices of the women's committee, Waterbury section, Council of National Defense.

Wilkesbarre, Pa.—The Concordia Chorus gave its services to the Civic Club for the benefit of the Sweater Fund for drafted men, being presented in concert at the Irem Temple. Though many members are now serving Uncle Sam, the chorus goes "over the top" and achieves thrilling tonal climaxes, and a nicety of attack, balance and finish that is fascinating. Claire Matlack, a young violin student, played an obligato for the Nevin number; also a solo. Helen Newitt Evans, soprano, and Herbert Loyd, baritone, assisted. Adolph Hansen, the conductor, is an enthusiast and a leader of weight and authority.—Thompson H. Rowley has resigned as bandmaster of the Third Artillery Band because of dependents at home, and has organized an orchestra composed of some of the best players in town. It is to assist in the production of "The Messiah," at the Bap-

tist Church. When Mr. Rowley was on the border last year his band became a feature of camp life.—The first service of the A. G. O. this fall was held in the Kingston Presbyterian Church, Marian Wallace, organist and director of the choir. An address by Rev. Selden Haynes, organ solos by Dr. Richardson, Louis Baker Phillips and Morris Watkins, with several numbers by the Chorus Choir, made the program. The contralto solo parts were done by Mrs. L. A. Myers, a recent addition to musical circles. Miss Wallace is well known as a soloist and holds a unique place as an accompanist. She is the accompanist for the Rippard String Quartet and director of the Mozart Chorus.

Winnipeg, Canada.—The Winnipeg Handel Choir, Watkin Mills, conductor, at its first concert presented Handel's "Samson," in the Broadway Methodist Church, November 29. The soloists were Edna Verner, Mrs. Le Moine Fitz Gerald, Dorothy Parnum, Mrs. Hotchkiss Osborn, W. D. Love, and Finlay Campbell. At the organ was Ernest C. Vinen; at the piano, Elsie G. Cantell. Quoting from the Winnipeg Evening Trib-

une of November 30: "The 'Samson' concert by the Handel Choir . . . introduced to the Winnipeg public a young Scotch-Australian singer, Finlay Campbell. . . He reveled in the defiant song, 'Honor and Arms,' and received rounds and rounds of well deserved applause. But it was not so much his interpretation of the double role of Harapha and Manoh, as the dignified voice that interested the musical end of the audience. . . Mr. Campbell possesses personality as well as voice. He has a vigorous, manly style. And he'll be heard from, in bigger circles—if he studies, and studies hard. . . Rich, resonant, true to pitch voices are not very plentiful. Winnipeg will hear from Mr. Campbell in the days to come. . . This is a lengthy notice of the effort of a young singer; but it looks as though Mr. Campbell is a 'find.' . . R. Watkin Mills, the veteran hero of many thousand battles of song in many lands, wielded the baton over a chorus of earnest men and women, immersed in their efforts and inspired by the glory of the superb choruses. . . 'The Golden Legend' will be given by the Handel Choir in February."

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"Mr. Powell played them all with intense devotion and conviction—his essay was not needed to establish his love and admiration for the music. For the 'Humoresques,' especially, he adopted an intimate and intensive style that admirably suited the character of the music."—New York Times.

"Mr. Powell's BEAUTY OF TOUCH, his VIRILITY OF CONCEPTION and EXECUTION, gave to all the numbers on yesterday's program the spontaneous life which is theirs by right. It was altogether AN INFORMING AND IN MANY RESPECTS ILLUMINATING RECITAL."—New York Evening Mail.

"Mr. Powell, who has now taken a DESERVED PLACE IN THE RANKS OF OUR CONCERT PIANISTS, played it with SUAVITY, POISE and at times with BRILLIANCE."—New York Tribune.

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"His program had promise of unusual interest as containing a new sonata for violin and piano by Debussy, which Mr. Brown then played for the first time in this country. He played also Tartini's G major sonata, the concerto by Jules Conus, and a number of shorter pieces, including an arrangement by himself of a rondino by Cramer, and of Paganini's twenty-second caprice. Mr. Brown showed, as he has shown before, admirable qualities of energy, vitality, a well-schooled technic, a sober and straightforward view of what he plays."—Richard Aldrich, New York Times.

"The artist's remarkable technic was notable among the many fine qualities exhibited in the rendering of the program."—Brooklyn Citizen.

"Eddy Brown, an American violinist who has won favor, gave a recital at Carnegie Hall last night. A sonata for violin and piano by Debussy, heard for the first time in America, was of chief interest. It will be worth hearing again. Among the other numbers played by Mr. Brown were the Tartini sonata in G major and a concerto by Conus."—Sylvester Rowling, New York Evening World.

Regarding Recital at Carnegie Hall recently

CINCINNATI

"The talent of Eddy Brown was immediately recognized when he played here two seasons ago. It was then of a character which indicated the coming of a remarkable artist and one in no manner immature. Rather of such emphatic qualities as placed no limit but those of time and experience on his ultimate artistic future. More interesting always to the musician is the progression of a young talent than the mature product of long years of labor. Wednesday evening Mr. Brown lent his impeccable technic to broad sympathetic readings and delicate phrasing. That he happily represented the manner and differing styles of the compositions he offered to his public was one of the most favorable features."—Cincinnati Times-Star.

"With his program a marvel of psychological arrangement, Eddy Brown, American violinist, charmed his audience. Starting with Tartini's sonata in G major, for those who like the intellectual in music, the program consisted in the last half of compositions like the Bach-Kreisler gavotte, Handel's largetto and Moszkowski's guitar, where mood pre-

dominated. Each number called forth more applause than the one before it."—Cincinnati Post.

"He played a program of unusual proportions, and he played in a manner which not only substantiated the most favorable impressions of his earlier appearances, but also asserted in no mistakable terms the increased breadth of his conceptions and the warmth of his tonal enunciation. Playing such as he offered last night is seldom heard. There is scarcely any need referring to his technic, for that is practically flawless. His tone is now larger, fuller and rounder and there is a maturity in evidence which bespeaks the growing experience. Without any frills, depending absolutely on his artistic perceptions, Eddy Brown's concert last night was one which proclaims him among the few who dwell on the mountain heights of rarefied art."—Cincinnati Enquirer.

"His tone is absolutely pure, his intonation perfect and he achieves every effect by legitimate methods, totally devoid of sensational striving."—Cincinnati Commercial Tribune.

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CINCINNATI ORCHESTRA'S TOUR

Received Enthusiastically Everywhere—Other Cincinnati News, Musical and Military

The Cincinnati Symphony Orchestra made a triumphant tour of several large cities last week, including Pittsburgh on December 5, where it played the concert which had been postponed from November 22, when the Public Safety Director refused to allow the orchestra to perform under the direction of Dr. Ernst Kunwald. As many of the ticket holders at that time had not sought return of their money, and the sale of the tickets last week added materially to the receipts, the postponement did not prove to be much of a financial loss, as was first thought would be the case. In preparation for the Pittsburgh concert

the management had arranged with Max Schultz, the assistant conductor, to take Dr. Kunwald's place on the director's platform. A large and fashionable audience greeted the Cincinnati organization at the Shriners' Temple. The concert was appropriately opened with the playing of the national anthem. Rudolph Ganz, Swiss pianist, the soloist, appeared in two numbers, while the orchestra presented a varied program including the B minor concerto and the fourth symphony of Tchaikowsky. The "1812" overture aroused the audience to a high pitch of patriotic enthusiasm. Kline L. Roberts, manager of the Cincinnati Symphony Orchestra, called on the director of public safety in the afternoon with papers to prove that Max Schultz, the temporary conductor, was a citizen of the United States. The safety director refused to look at the papers, declaring that he would take Mr. Roberts' word for it.

The concert of the Cincinnati Symphony Orchestra at Buffalo on the evening of December 4 was declared by all local critics an unequalled musical triumph, and a matchless performance in Buffalo's long acquaintance with the greatest musical organizations of the country. The concert, which marked the orchestra's annual visit to Buffalo, was given in Elmwood Music Hall, and a large, distinguished and enthusiastic audience was on hand to hear it.

On Thursday evening, December 6, the orchestra played at Cleveland, at Gray's Armory. Brahms, Tchaikowsky and Victor Herbert made up the program rendered under the direction of Dr. Kunwald, opening with the national anthem. The soloist was Louis Graveure, rightly held to be one of the most accomplished of singers. Both the orchestra and soloist received long continued applause.

On Friday evening, December 7, the orchestra appeared before a large audience in the Court Theatre, Wheeling, W. Va. There was added local interest in the concert in this city because the soloist, Henry Weldon Hughes, is a native of Wheeling, and began his musical career and grew to manhood in that city.

Four subjects of Germany who are members of the Cincinnati Symphony Orchestra were denied permission to appear with the orchestra at its concert at Camp Sherman, for the national army men. Application for the permits was made by Manager Kline L. Roberts of the Orchestra Association, but after a conference at Columbus between United States Marshal Michael Devanney and District Attorney Stuart R. Bolin, Chief Deputy Marshal Fred Counts received instructions to deny the application. The musicians affected by the Government's refusal to grant permits were Emil Heermann, concert master; Max Thal, Max Hadrika, and William Heine. Each of these men has an application pending for a permit to appear with the orchestra at Emery Auditorium. The refusal of the special permits to play at Camp Sherman does not affect these applications.

Captain King, who was temporarily in command of Camp Sherman at the time the permits were denied, was consulted over long distance telephone by Cincinnati Federal officials relative to the granting of the permits sought by the four musicians. Captain King informed them he had no objection to the appearance of the musicians with the orchestra, but stipulated that the orchestra could not perform unless the "Star Spangled Banner" was included in the program.

The Yeatman Griffiths Resume "At Homes"

Last season Mr. and Mrs. Yeatman Griffith gave a series of Sunday afternoon "At Homes," and those who were fortunate enough to be invited for a sip of tea and a chat with the host and hostess and their many friends, thoroughly enjoyed every minute of the afternoon.

Last Sunday, December 9, the first of a series was held. Those who poured at the tea table were Florence Macbeth, the charming young artist-pupil of Mr. Griffith, Lenora Sparks, of the Metropolitan Opera Company, and Eva Hartzell. Among the guests were: Mr. and Mrs. Maurice Samuels, Mr. and Mrs. Charles Cooper, Gustave Ferrari, Florence Easton, Francis MacLennan, Maximilian Pilzer, Carrie Bridewell, Jacques Coint, Marian Bauer, Lola C. Worrell and Mr. and Mrs. Lowell Field.

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